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THE
ARTIST'S REPOSITORY
AND
Drawing Magazine,

exhibiting the

PRINCIPLES of the POLITE ARTS
in their various Branches.

VOL. III.

London. Publish'd by C. Taylor Nº 10, near Caſtle Street, Holborn.

BRITISH MUSEUM

PREFACE.

EVERY performance which requeſts the attention of the public ought to give all requiſite information reſpecting its object, materials, and plan, that its purchaſers may form their expectations accordingly; leſt, on one hand, the work ſhould ſeem to promiſe what is not meant; or, on the other, its readers ſhould blame it for omitting what was not the Editor's deſign to inſert.

The ARTIST'S REPOSITORY, though publiſhed periodically for the convenience of its readers, is not one of thoſe works whoſe utility ceaſes when the month is paſſed over, but, being intended for laſting benefit, lays claim to more important eſtimation. To repeat the praiſes the former part has received would be inconſiſtent with modeſty; at the ſame time, the EDITOR feels the moſt lively gratitude to thoſe correſpondents who have honored him with the communication of their good opinions, and returns them his hearty thanks.

It will moreover be permitted him to inform the well-wiſhers to this work, that its reputation (and its ſale in conſequence) becomes daily more extenſive; and not a month paſſes, in which one or other of the numbers is not reprinted. Such deciſive approbation will engage the greateſt ſpirit, and attention, in the proſecution and completion of the plan propoſed.

The following Volume of this work is intended to contain the COMPENDIUM OF COLORS, and methods of uſing them, which, at the requeſt of not a few young friends, is commenced as early as poſſible, and which introduces a variety of inſtruction in a different form from that of the LECTURES. The LECTURES will be reſumed directly after the COMPENDIUM is cloſed, and will firſt treat of PERSPECTIVE, on which ſubject it is thought proper to ſay, that it will be diveſted of every abſtruſe operation, and be rendered as familiar and eaſy as poſſible, and if the Lecturer has been thought to blend entertainment with information, in the former lectures, it will be his endeavour to juſtify that character in his future diſcourſes.

The hiſtory and general principles of ARCHITECTURE will be our next ſubject, and will be treated as conciſely as may be. Theſe ſubjects will naturally require many explanatory plates.

On the ſubject of plates we beg leave to ſay, that it gives us great ſatisfaction to find ſo much amuſement reſult to the public as we are informed of; our ornamental ſubjects are allowed to be elegant, and many perſons have honored them with frames, &c. for parlour furniture. We think it neceſſary to caution thoſe who buy them ready framed, to examine well the impreſſion, ſince we have received undoubted intelligence, that, inſtead of *excellent proofs*, common prints have been ſold by many dealers, to the prejudice of the purchaſer, of the work, and eſpecially of one ſource of profit which was much depended on, as a compenſation for the great expence of engraving them by a maſterly hand, in the manner of CHALKS, which is the moſt expenſive kind of engraving. To prevent the ſpread of this evil, the proprietors have formed an aſſortment of ornamental frames (manufactured on purpoſe) of a proper ſize, and will deliver the prints framed and glazed at HALF A CROWN each ſubject. Frames to any pattern on the ſhorteſt notice. As it is hoped this plan will ſecure the purchaſer from impoſition, and the proprietors from loſs, it needs no excuſe for being introduced here.

To reſume our ſubject: we are ſorry it has not proved poſſible to complete the ſet of plates illuſtrative of our firſt Volume in the ſame ſpace as the letter preſs, which could only have been accompliſhed by reducing their number; a much greater evil to our readers in our opinion, than waiting for a publication or two: It is hoped the fifteenth number will compriſe the whole of thoſe connected with the firſt courſe of LECTURES.

As ſoon as the indiſpenſable plates to our next Lectures are completed, it is our deſign to leſſen the number of plates; to preſent more of an hiſtorical nature; and to augment the miſcellaneous articles of our work; we have already materials for a conciſe courſe of ROMAN AND GRECIAN ANTIQUITIES, which cannot fail of proving intereſting to our readers; and for ſome articles not leſs agreeable.

In the mean time we earneſtly deſire the aſſiſtance of the well-informed, whoſe communications will be treated with the utmoſt liberality and candor, and to whoſe ſuggeſtions for the conduct and improvement of the work will be paid all due reſpect.

The Editor embraces the opportunity of a new edition to return his hearty thanks to many gentlemen from whom he has received the moſt eſſential aſſiſtance, as well as the moſt flattering approbation: and in particular, it gives him every lively ſatisfaction, to learn that this work is conſidered as increaſing in importance and value as it proceeds; a merit, not leſs flattering to his aſſiduity, than honorable to that patronage and encouragement with which the public have ſupported the work.

In the enſuing part of our work, we have conſtantly endeavoured to render every requiſite information clear and perſpicuous: in purſuance of which plan, we have placed firſt, INTRODUCTORY REMARKS on the preparation of the various materials, which may be of great ſervice to thoſe of our readers who cannot procure them ready prepared for uſe; and then, an alphabetical SERIES OF COLORS, &c. with obſervations, followed by copious INSTRUCTIONS in the methods of uſing them under their various employments, proceeding from the more eaſy, and facile, to the more complex, and intricate. And while on every part we imagine we have have ſaid ſufficient to inſtruct any perſon deſirous to learn, on thoſe methods and modes moſt likely to be adopted by the majority of our readers we have been very particular, and ample. To render the whole complete, MODELLING and SCULPTURE are included.

It is calculated that the COMPENDIUM OF COLORS, and the firſt *alphabet* of MISCELLANIES will end about the ſame time; and may with propriety form a volume together.

The plates in this volume are propoſed to contain the PRINCIPLES OF LANDSCAPE, treated in a manner hitherto unuſual; a continuation of the ſeries of COLORED FLOWERS, as well ſimple as more combined; PORTRAITS of Artiſts, &c. and our ORNAMENTAL FRONTISPIECES as uſual: together with engravings from ORIGINAL STUDIES and compoſitions, &c. of our eminent modern maſters; which we preſume to be a very advantageous addition to our work.

PREFACE

TO THE

DICTIONARY

OF

PRINCIPLES AND TERMS.

THIS concluding part of the ARTIST'S REPOSITORY is offered to the Public, as an eligible Medium, between a termination of that Work, in an imperfect and ſudden manner, and a prolongation of it beyond the convenience of its Readers. It is the earneſt deſire of the Proprietors, that, on ſubjects connected with the Arts, it ſhould contain every information uſually ſuppoſed requiſite to inſtruct and complete the Student: while at the ſame time, they wiſh to render it conciſe, and as little expenſive or dilatory as poſſible. They have therefore choſen the alphabetical order of a DICTIONARY, as moſt ſuitable to this Deſign; and as moſt readily, and with leaſt trouble, offering to the reader that information he may require on any ſubject. And although ſome of the principal ſubjects introduced might with great propriety have formed another Series of LECTURES, (as originally compoſed by the Author) yet being moſtly of diſtinct natures, and not connected together by any near relation, it has been determined to introduce them here; where alſo they may agreeably diverſify the liſt of technical terms, whoſe explanations are not expected to boaſt of much amuſement or livelineſs, however they may be thought indiſpenſable on account of utility.

As this is probably the laſt opportunity this work may afford us of addreſſing the Public, we beg leave to return our ſincereſt gratitude for the many favours we have received during its continuance: and eſpecially to thoſe Correſpondents who have honoured us with much information and advice. Nor can we omit to acknowledge that we feel very ſenſibly the kindneſs of thoſe gentlemen, who, ſince we communicated our intention of an early termination, have (ſome in perſon, and others by letter) teſtified their regret at parting with an author, from whom they are pleaſed to ſay, they have received benefit united with entertainment, and with whom they are unwilling to drop their acquaintance. Theſe gentlemen, therefore, and others who have thought well of thoſe hints on certain articles of natural knowledge, introduced in the Lectures, will be pleaſed to be informed, that the author is preparing for the Public a Series of Discourses, illuſtrative of Nature in her various Syſtems: to add, that the moral inſtruction ariſing from them is not omitted, will give them additional value to our numerous readers, whoſe encouragement, we flatter ourſelves, will not be unworthily beſtowed on ſuch a work.

We now take our leave of the Public for the preſent, aſſuring it we ſhall ever preſerve a grateful remembrance of that liberality we have experienced; and we earneſtly deſire that our future undertakings may meet equal indulgence, and impart equal ſatisfaction with the ARTIST's REPOSITORY.

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A

DICTIONARY

OF THE

MOST IMPORTANT, AND CUSTOMARY

Principles, and Terms of Art,

ADOPTED IN THE

ARTS OF DESIGN,

IN THEIR VARIOUS BRANCHES:

WITH

EXPLANATORY REMARKS AND OBSERVATIONS.

THE

ARTIST's REPOSITORY.

VOL. IV.

BRITISH MUSEUM

A
DICTIONARY
OF
PRINCIPLES, AND TERMS OF ART.

A.

ACADEMY is an inſtitution for the readier inſtruction of ſtudents in the principles of the various branches of Art. This ſeems to have been its original deſignation; but as many of the principles of art require the elucidation of a liberal mind, and extenſive knowledge, it became neceſſary that theſe ſhould be communicated by proficients in technical ſtudies. Hence an academy is now a conſiderable inſtitution; and ſhould comprize, (1.) a number of teachers, each excellent in his department, whoſe leſſons may direct the ſtudent; and (2.) conveniencies for accommodating the ſtudies of thoſe who are deſirous of applying to practiſe the leſſons taught.

Almoſt all the metropolitan cities of Europe (and ſome of the ſecond rate) have now academies; at Rome, almoſt each nation has its appropriate academy.

In London there has been for many years academical inſtitutions; in which living models have been ſelected for the ſtudy of the naked; originally in a more confined manner, at the academy in St. Martin's-Lane; afterwards, when the Royal Incorporated Society of Artiſts of Great-Britain obtained his Majeſty's charter, they had a more conſiderable academy and ſome public lectures: to theſe ſucceeded the preſent Royal Academy.

The principal ſtudies in an academy uſually are, Deſign, which is practiſed firſt from plaſter models, caſts from the beſt antiques, &c. which is generally the firſt ſchool; and after the ſtudent has acquired a facility in treating theſe ſubjects, the living model is his next ſtudy.

Anatomy, in its relation to art, is uſually taught by ſome eminent ſurgeon.

The other profeſſors, ſuch as of Architecture, Painting, Sculpture, &c. are commonly members of the academy, and deliver lectures in their turns.

Academy Figure is a ſtudy made from the life at a public ſchool. In ſetting an academy figure, care ſhould be taken that the attitude be natural, and that it expoſe the nobleſt parts, &c. In drawing an academy figure, care ſhould be taken, not only that it be correct in proportion, but alſo in effect: and that accidental particularities be not exalted to general principles.

ACCESSORIES are certain ſecondary and inferior introductions into the compoſition of a picture: in many inſtances. they are like an epiſode in poetry, and relieve the attention of the ſpectator; in others they are explanatory and illuſtrative, which indeed is their proper character.

racter. Sometimes they are merely of ſervice as contributing to general effect, or harmony, without other importance.

ACCIDENTS of light and ſhadow have been already explained in the LECTURES.

ACTION is not only underſtood of a determinate attitude of a figure, but alſo of a correſpondent expreſſion of every part of that attitude: thus the action of the hand, of the leg, &c. muſt agree with, and relate to, the general ſentiment of the figure. Action ſhould always be natural, and if poſſible graceful: it is intimately connected with character and expreſſion.

ACTION may alſo be taken in another ſenſe, as the ſubject of a picture. Language is the action of poetry, which is incapable of pourtraying forms: action is the language of painting, which is incapable of pourtraying words. The only fit ſubject for picture, therefore, is that where ſome determinate and expreſſive ACTION affords ſcope for the powers of art.

ADVANCING, in painting, is that effect, whereby the idea of interval and diſtance is offered to the ſpectator. It is impoſſible for any part of a picture juſtly to project, or to ſeem to project, *before* the canvas on which it is painted; therefore, the efficient cauſe of *advancing* muſt be ſought in its contrary, *receſſion*; and it will always be found, that according to the accuracy and certainty with which any part recedes, its opponents, or fellows, all *advance:* as already noticed in the LECTURES.

The vigorous touches of a ſpirited pencil, and a juſt application of colours, contribute to *advance*, or to bring forward, objects in general. *White* advances objects, according as it is oppoſed to dark colours, ſhadows, &c. without which oppoſition, it rather of itſelf contributes to diſtance.

White may maintain itſelf on the front of a picture, and be employed pure: but it has been heſitated, whether it may maintain itſelf in diſtances, the light being ſuppoſed common. DU FRESNOY concludes in the affirmative, becauſe it is the neareſt approach to light; and thus TITIAN, PAUL VERONESE, and others, who have beſt underſtood light, have regarded it; and in landſcapes it is generally ſo employed.

Black brings forward all objects to which it is applied: by a happy contraſt of white and black, the moſt agreeable effects are obtained.

If, for example, it were required to paint a *white horſe* on the front of the picture, it would be neceſſary, in order to determine the ſtation of the object, to contraſt it—either with a darkiſh back ground, a darkiſh harneſs, or a rider, whoſe dreſs might be of a colour either darkiſh, or at leaſt ſenſible and firm.

When Black is employed to advance an object, the utmoſt care ſhould be taken that it does not make *ſpots* or *holes*, but that it harmonizes with the ſurrounding maſſes.

AERIAL OBJECTS are thoſe which by their lightneſs ſeem ſuſpended in the air, or to have a relation to that element. To this effect, light colours, light drapery, as it were, *tranſparent*, and eaſily agitated, very greatly contribute.

AERIAL PERSPECTIVE, though uſually applied to the effect of ſuch diſtances as permit the air to diſcolour them, yet is more or leſs operative on every object, and in every part of a compoſition. Its principles have been diſcuſſed in the LECTURES.

AIR is taken in one ſenſe the ſame as AERIAL.

AIR is uſed to expreſs the peculiar turn of the attitude of a figure, or a part. An *air* is light, or heavy, graceful, or awkward, &c. In heads this is of great moment: the *air* of a portrait ſhould be characteriſtic; and genteel, if poſſible. Not many painters ſucceed in the *airs* of their heads; but are apt to repeat themſelves, and become manneriſts. In hiſtoric compoſition, RAPHAELLE has the nobleſt *airs* of his heads.

ALLEGORY is uſeful on many occaſions: it conſiſts in ſelecting and applying (according to poetic licence, yet not without the regulation of propriety and decorum) ſymbolical objects, or perſonages, whoſe relation to the main import of the piece ought to be clear and unembarraſſed. Thus, in *allegory*, many perſons and particulars may be introduced or hinted at, whoſe *real appearances* would be reprovable.

Symbolical figures belong properly to ICONOLOGY.

ANATOMY may be taken in painting for the knowledge of the appearances of the human frame, in its various attitudes and poſitions: and alſo for the ſame knowledge in the appearances of animals.

This ſcience is indipenſable to painting, which, without it, would be not only uncertain, but often falſe and contradictory, and always inſipid. It comprehends in painting not only a knowledge of the origin and inſertion of the muſcles of the body, but alſo of their actions in various motions of the figure, and their effects of light and ſhade, &c. Correct *anatomy* is of great conſequence; for though every ſpectator cannot diſcover wherein anatomical errors conſiſt, yet moſt obſervers can perceive a ſomething, which being unuſual, is alſo unpleaſant.

ANIMATED is ſpoken of objects which approach in their appearance to the neareſt and moſt perfect reſemblance of nature, ſuppoſed in the ſame circumſtances.

A portrait is *animated*, when a ſpectator might almoſt miſtake it for real life: a figure is *animated*, when it cloſely reſembles the very movement of a living figure, in ſuch a ſituation; and a groupe of figures is *animated*, when the whole ſeems as it were alert and lively.

ANIMATION depends much on correction of deſign, on vivacity of colouring, and on proper ſupport by the back ground, and other accompaniments, in a picture: in a ſtatue, on the vigour and veriſimility of expreſſion.

Thoſe painters who have too cloſely copied the antique, have ſeldom given extraordinary *animation* to their figures: the leading ideas of ſtatues being rather repoſe and grace, than tranſitory motion. The ancient figures are uſually calm and compoſed, and their outlines rather gilding and ſmooth, than ſharp and determinate, which is required by *animation*. *Animation* in nature is but momentary, and therefore requires diligent inſpection to diſcern and catch it.

ANTIPATHY is uſed to expreſs the oppoſition between certain colours, from which oppoſition, as from diſſonance in muſic, ariſes the majority of agreeable effects. The control of this *antipathy*, the ſoftening and regulating it, or the giving it full force and effect, is among the diſtinguiſhing tokens of a maſter. Let it in general be obſerved, that as any one object in a picture is heightened, the others are correſpondently depreſſed; or, as others are depreſſed, ſome particular object is heightened. To determine which ſhould give place, and which ſhould take it, is the province of judgment.

ANTIQUE is a term uſually applied to all the productions of architecture, painting, and ſculpture, during the beſt times of Greece and Rome: which may be permitted to comprehend from the time of ALEXANDER THE GREAT, to that of the Emperor PHOCAS; in whoſe reign the Goths ravaged Italy, and deſtroyed the nobleſt works of genius of former ages. Not that during the above period the arts were equally excellent, yet in general they poſſeſſed much merit, eſpecially when compared with ſucceeding times. The French (vide FELIBIEN) have made, at leaſt formerly, a diſtinction between antient figures, calling them *antiques*; and ancient buildings, calling them *antiquities*; but this ſeems incorrectly applied.

The *antique* is regarded as a model and rule for the deſigner and ſculptor; and it muſt be confeſſed, the purity and grace of the *antique* is unrivalled; the antient artiſts paying to theſe principles their chief attention, and poſſeſſing advantages for their perfection, which we do not enjoy. Italy is now the grand ſchool of antient art: it is reſorted to by numbers of young artiſts, who wiſh to perfect their ſtudies; and of gentlemen, whoſe curioſity leads them after ſuch ſubjects. Not that every piece of antiquity is valuable for its merit, or at leaſt for merit ſurpaſſing modern art; although we confeſs the capital inſtances of antient ſkill, muſt ever be placed in the higheſt rank of excellence.

As to determining what is, or is not *antique*, it is now no eaſy matter, ſince the imitations are, perhaps, as numerous as the originals. MICHAEL ANGELO BUONAROTTI, deſirous of deceiving certain connoiſſeurs, made a ſtatue in imitation of the *antique*, which he broke in a certain part, and having buried it where he knew they would dig, all who beheld it, judged it *antique*, till they were undeceived by its author, who confirmed his right by producing the broken fragment.

The ſentiments of ſo great a maſter as RUBENS, on the ſtudy of the *antique*, cannot fail of being acceptable to our readers; we ſhall therefore offer them a tranſlation of his Eſſay, *De Imitatione Statuarum.* The original was publiſhed by Monſ. DU PILES, who poſſeſſed the MS.

" To ſome [painters] the imitation of the antique ſtatues is extremely uſeful; to others dangerous, even to the ruin of their art. I conclude, nevertheleſs, that for the perfection of painting, an intelligence, and even deep reliſh of the antiques, is neceſſary; but their application ought to be judicious, and diveſted of every peculiarity of the marble. Many unlearned, and even ſome learned Artiſts, do not diſtinguiſh the form from the material, the ſtone from the figure, nor the difficulty the ſculptor labours under in treating marble.

" It is a principle readily granted, that the beſt ſtatues are very uſeful, as the bad are not only uſeleſs, but hurtful. Young artiſts ſometimes imagine themſelves improved, when they have gathered from them, I know not what, of the crude, rugged, difficult, and thorny in anatomy: but the coloured marble they repreſent inſtead of fleſh, is a ſcandal to nature. There are many accidents to be remarked and avoided, even in the beſt ſtatues: not indeed the fault of the maſter, but ariſing from the difference of their ſhadows; ſeeing that in real life the fleſh, the ſkin, the cartilages, by a kind of tranſparency, very much ſoften the demi-tints and ſhadows, which the ſtone by its denſity *blackens*, and thereby ſeems yet more opaque than it really is. Add to this, that in nature there are certain parts which vary with every motion, and which, by the ſuppleneſs of the ſkin, are either ſmooth, or contracted and wrinkled. Theſe are generally avoided by ſculptors, but the beſt ſculptors admit them; and in painting, moderately uſed, they are neceſſary.

"The lights alſo on marble differ from thoſe which are ſeen on fleſh; the ſhining of marble, and the ſharpneſs of the lights heightening the ſuperficies beyond the truth; or deceiving the eye by its rapid declinations.

"That artiſt, who, by a wiſe diſcretion, guards againſt theſe evils, may fully ſtudy the antique ſtatues: for in our erroneous and degenerate age, our low genius keeps us back from that ſucceſs which has attended the ingenuity, judgment, and heroiſm of the ancients. Either the clouds of former ages ſurround us; or not having retrieved former errors, it pleaſes God to ſuffer us to proceed from bad to worſe; or whether to their irreparable damage, our minds are enfeebled as the world grows old; or whether, in theſe latter ages, natural objects are degenerated from what they were when nearer to their origin, and do not now offer thoſe beauties they formerly did. Perfection of form and ſtature, anciently combined, has perhaps, in the lapſe of ages, been gradually divided and diſſipated, by the corruption attendant on increaſing vice. This idea ſeems ſupported by the accounts given us by ancient authors, as well ſacred as prophane, of the heroes, giants, and cyclops; and although they herein relate many fables, yet, without doubt, they alſo relate many truths.

"The principal cauſes wherefore the men of our times differ from thoſe of antiquity, are indolence, and living without exerciſe; for many only exerciſe their bodies in feaſting and drinking; therefore, having always a loaded ſtomach, always replete with gluttony, their legs become enervated, and their arms reproach each other with idleneſs. On the contrary, the ancients univerſally practiſed their exerciſes daily in their academies and wreſtling ſchools, and that with a violence of exertion even to ſweating and extreme fatigue.

"See in MERCURIALIS *De Arte Gymnaſtica*, to what various kinds of labour, how difficult and how vigorous, they were accuſtomed. In fact, they were well adapted to conſume the too ſoft and indolent particles; corpulency was prevented; and inſtead of becoming fat, the parts became fleſhy: for whatever in the human body is conſtantly in exerciſe, as the arms, the legs, the neck, the ſhoulders, and whatever parts are active, are aſſiſted by nature, and draw by their heat a nutriment, which vaſtly increaſes and ſtrengthens them, as we ſee in the backs of porters, the arms of boxers, the legs of dancers, and almoſt the whole bodies of rowers."

Such was the opinion of Rubens; which, perhaps, attributes too much to the perſonal forms of antiquity, and too little to that indefatigable induſtry and reſearch, which diſcovered and ſelected the moſt agreeable and characteriſtic forms, from among the porters, rowers, and dancers of thoſe days; and which, perhaps, in preſent times, might ſucceed not leſs happily in the ſame courſe of ſtudy, if attended by equal perſeverance and judgment.

⁂ The remarks on the lights and ſhadows of the marbles, are equally juſt and applicable, in relation to plaſter figures; and ought never to be out of the ſtudent's mind and obſervation when deſigning from them.

ALTO RELIEVO, *(i. e. High Relief)* is a kind of ſculpture, wherein the figures, though attached to a plane back-ground, yet project very conſiderably from it; they ſtand out, as it were, almoſt clear, even while held by their back-ground for ſecurity.

AMATEUR is a French term, for which we have no regular equivalent in Engliſh: it is taken to ſignify a perſon, who, though no profeſſed artiſt, yet joins to a love for the arts, ſufficient taſte and knowledge to encourage and patronize them, by collecting their productions, and by judicious animadverſion, or opinion.

A perſon may poſſeſs a love for the arts, and a ſenſe of their excellencies, without any very profound knowledge: but when knowledge is happily united to ſuch inclination, it renders the opinion and judgment of its poſſeſſor very eſtimable and important.

There is nothing of greater conſequence to art, than that thoſe who favour and patronize it, ſhould rightly diſcern its merits; ſince by their judicious cultivation, valuable plants may be brought to maturity; or by their caprice, noxious weeds may overſpread the ſoil. Beſide their perſonal judgment, artiſts are beholden to the patrons of art for thoſe ineſtimable collections they aſſemble; where, together with the entertainment of ſeeing and comparing the performances of different ages, maſters, and countries, the improvement is obvious and extenſive. It muſt, however, be acknowledged, that from ſome unfortunate cauſe, the collections of Engliſh amateurs are not of that uſe they might be; ſince acceſs to them is ſurrounded with obſtacles: ſo that while, perhaps, no nation poſſeſſes more valuable treaſures, they are not equally uſeful to the arts, as many foreign cabinets. Neither is there any good conſiderable public collection of performances, to which the ſtudent may reſort, for correcting or improving his manner and taſte. In this reſpect, we muſt acknowledge the French nation have greatly excelled us; for, among them, to deſire the ſight of a celebrated cabinet, is taken as an acknowledgment of its merit, and an honourable compliment paid to the taſte of the owner.

AQUA-FORTIS *proofs*, or **ETCHING** *proofs*, are impreſſions taken off copper-plates, immediately after their biting is concluded. Their uſe is, to diſcover the real effect the aqua-fortis has had on the plate, in order to direct the application of what further workmanſhip is requiſite. It is common to conſider aquafortis proofs as ſo many ſtudies of the maſter, and they often are very valuable, as ſtudies for imitation. Plates executed by painters,are ſeldom any thing further advanced than by the aqua-fortis; and herein they diſcover the maſter's hand and facility of deſign; which is their merit.

ARCHITECTURE is a ſcience, ſome of whoſe principles we have elſewhere conſidered. It requires the union of many valuable ſtudies to make an expert practical ARCHITECT: geometry, accuracy in calculation, knowledge in the value, and employment of Materials, the multiplied manners of preparing them, the proportion, and propriety of their uſes, judgment to know when they are well uſed, and foreſight to determine their probable effect: taſte to form ſuch ornamental erections as may be required for ſtate, and contrivance to compoſe ſuch as ſhall be convenient and domeſtic.

ARCHITECTURAL DESIGNS are allowed many liberties, which in this ſcience muſt be admitted, though contrary to the ſtrictneſs of truth. Such as *geometrical* elevations, and plans, void of perſpective, ſince otherwiſe, accurate meaſures could not be adapted. Moreover, to render ſenſible the receſſions of diſtances, though but ſmall, a tint of colour ſomewhat ſtronger than nature would juſtify, is pardonable, if it be not extreme. Alſo, an architectural drawing may ſhew a geometrical plan, elevation, and ſection, together with parts of the ſame in perſpective, where no invincible obſtacles forbid. Theſe, and whatever other liberties contribute to a good underſtanding of the deſign, are tolerated in architecture, though not juſtified by ſtrict perſpective.

ARTICULATION is an anatomical term adopted in painting, which expreſſes the repreſentation of thoſe parts where the joints, and inſertions of the bones into each other are moſt apparent: this article is of the greateſt conſequence to correction; as an error here affects the whole limb.

ARTIST-LIKE is applied to ſubjects treated with ſpirit, ſkill, and propriety, in a maſterly manner and free ſtyle.

ATTITUDE; the general action of a figure: the poſture choſen by the artiſt for his figure. The effect of attitude depends on deſign. The ancients ſtudied deeply whatever might contribute to the elegance of attitude; and herein they are in many reſpects our preceptors.

Attitude ſhould be *natural:* ſuch as the human body is not only capable of, (*i. e.* ſuch as it poſſibly *could* produce, as in poſture-maſters and ſtage tumblers, dancers, &c.) but ſuch as without conſtraint it chooſes, and as it were, enjoys, Walking, for inſtance, varies as it is quicker or ſlower; and the movement is in both caſes eaſy and natural: but although it be poſſible for a perſon to walk on tip-toe, yet, unleſs ſuch an attitude is neceſſary as contributing to expreſſion, it is reprehenſible in a figure walking.

Attitude ſhould be *characteriſtic*, ſince many attitudes are contracted through perſonal habit: it ſhould be *expreſſive*, ſince otherwiſe it is unintelligible.

Attitude ſhould be *ſimple:* ſudden breaks in the general lines of a figure, injure attitude. There are in nature an infinite variety of attitudes, to perform the ſame thing. A figure ſeen on its different ſides, forms almoſt ſo many different attitudes: but not all equally good; becauſe in ſome there muſt be an inferiority of parts, and an interruption of the principal ſway of the figure.

Contraſt aſſiſts attitude: in the attitudes of a groupe of figures, contraſt is indiſpenſible. The antagoniſt muſcles of the body impart a contraſt, one ſeries being in exertion while the other is at reſt, and ſo on alternately; as it were, double ſets of ſprings relieving each other.

Attitude ſhould not be tame, inſipid, lifeleſs, or inert; neither ſhould it be ſwaggering and pompous: but decorous, animated, and graceful.

The attitudes of models ſhould not be too cloſely depended on. Nature is the general and only adequate guide on the ſubject of attitude.

B

BALANCE: a compoſition whoſe forms, lights, and ſhades, colours, expreſſions, &c. are happily adapted to its various parts, and to each other, may be ſaid to be well balanced; *i. e.* that no part of the picture poſſeſſes *undue* preponderance; but to ſeek an exact balance of all parts, is to counteract the effects of compoſition, colouring, light and ſhade, and every other valuable principle.

BALANCE OF PAINTERS is a comparative eſtimate of their merits, firſt formed by Monſ. DU PILES, who has in this manner ſtated his judgment of the moſt celebrated maſters.

He divides Painting into Compoſition, Deſign, Colouring, and Expreſſion: (other Diviſions might be added) in each of theſe branches he conſiders 20 as the higheſt poſſible attainment, or perfection; under that he places the degrees of merit to which, in his opinion, each maſter has advanced in aiming at 20. The ſcheme may be acceptable to our readers. Why ſhould not Sculpture, &c. furniſh a ſimilar ſcheme?

BALANCE OF CELEBRATED PAINTERS.

NAMES	Compoſition.	Deſign.	Colouring.	Expreſſion.
A.				
ALBANO	14	14	10	6
Albert Durer	8	10	10	8
Andrea del Sarto	12	16	9	8
B.				
Barochio	14	15	6	10
Baſſano, Jacomo	6	8	17	0
Baptiſt. del Piombo	8	13	16	7
Bellini, Giovanni	4	6	14	0
Bourdon	10	8	8	4
Le Brun	16	16	8	16
C.				
Calliari P. Veroneſe	15	10	16	3
The Carachi	15	17	13	13
Corregio	13	13	15	12
D.				
Dan da Volterra	12	15	5	8
Diepembeck	11	10	14	6
Dominichino	15	17	9	17
G.				
Giorgione	8	9	18	4
Guerchino	18	10	10	4
Guido		13	9	12

NAMES.	Compoſition.	Deſign.	Colouring.	Expreſſion.
H.				
Holbein	9	10	16	13
J.				
Giovanni da Udine	10	8	16	3
Jaq. Jordaens	10	8	16	6
Luco Giordano	13	12	9	6
Gioſepino	10	10	6	2
Julio Romano	15	16	4	14
L.				
Lanfranc	14	13	10	5
Leonardo da Vinci	15	16	4	14
Lucas Van Leyden	8	6	6	4
M.				
Mich. Ang. Buonarotti	8	17	4	8
Mich. da Caravagio	6	6	16	0
Mutiano	6	8	15	4
P.				
Palma vecchio	5	6	16	0
Palma jun.	12	9	14	6
Parmeſan	10	15	6	6
Paul Veroneſe	15	10	16	3
Fr. Penni il fattor	0	15	8	0
Perino del Vaga	15	16	7	6
Pietro da Cortona	16	14	12	6
Pietro Perugino	4	12	10	4

NAMES.	Compoſition.	Deſign.	Colouring.	Expreſſion.
Polid. da Caravagio	10	17		15
Pordenone	8	14	17	5
Pourbus	4	15	6	6
Pouſſin	15	17	6	15
Primaticio	15	14	7	10
R.				
Raphaël Santio	17	18	12	18
Rembrandt	15	6	17	12
Rubens	18	13	17	17
S.				
Fr. Salviati	13	15	8	8
Le Sueur	15	15	4	15
T.				
Teniers	15	12	13	6
Pietro Teſta	11	15	0	6
Tintoretto	15	14	16	4
Titian	12	15	18	6
V.				
Vandyck	15	10	17	13
Venius	13	15	12	13
Z.				
Thaddeo Zucchero	13	14	10	9
Frederico Zucchero	10	13	8	8

Mr. **Richardson** has taken this idea, and applied it to form a judgment of a picture or compoſition, by dividing the parts of painting in a ſimilar manner, and determining in what proportion any performance poſſeſſes them. Theſe, preſerved for future inſpection, may ſerve, not only as a regiſter of ſuch a maſter's ſkill, but alſo of the ſpectator's judgment; which, if it alters materially on review of the ſame performance at a diſtant period, may confirm or correct his critical principles.

Such a regiſter of our public exhibitions by a perſon of judgment, would determine the progreſs of candidates for public applauſe in a regular manner, and might occaſionally afford to artiſts a hint of falling-off, or of improvement on ſuch or ſuch principles, &c.

Balance *of a figure*, is an idea that needs no explanation, it is a part of attitude.

BARBAROUS is underſtood as contrary to whatever is refined, of good taſte, and of excellent manner. The barbariſm of the middle ages is notorious: the gothic manner is barbarous, as it is void of that regulated ſymmetry and order, which appears in the antique. Whatever is ill choſen, mean and low, capricious, unnatural, contorted or deformed, is barbarous, eſpecially if it pretend to beauty. Whatever is miſapplied, contradictory to coſtume, or improperly introduced, is ſo far barbarous.

The beſt remedy for barbariſm is diligent ſtudy of the antique, whoſe permanent canons meet the applauſe of ſucceſſive ages, while temporary taſte is forgotten for its barbarity, however it may ſway the opinion of its contemporaries.

BASE is taken in much the ſame idea as barbarous:

for what is ignoble and unelevated, either in ſtyle, ſubject, or manner of thinking, and repreſentation.

BAS-RELIEF, or **Basso-relievo**, *(i. e. Low Relief)* is a kind of ſculpture related to *alto-relievo*, wherein the projection of the figures from the back-ground, is by no means equally advanced: but they are nearer to the plane of the back-ground. When a bas-relief is very little raiſed, it requires a peculiar and ſtrong light to ſee it in perfection.

BATTLE-PIECE, is a name given among painters to a picture repreſenting a ſkirmiſh, combat, ſoldiers in warlike movements, &c.

Fire and animation, form the principal and diſtinguiſhing characteriſtic of this claſs of pictures; which, however, at firſt ſight, it may be thought to delight in ſubjects unpleaſing, and perhaps too melancholy for the canvas; yet, by the management, vivacity, and vigour, of ſome painters, poſſeſſes many attractive ingredients. Nothing requires, or better admits excellent management of light, ſprightly and lively effect, and that kind of rapidity, where high finiſhing yields to ſpirited touches.

Battle, is among thoſe ſubjects not to be accurately inveſtigated by the general rules of compoſition; the indiſpenſable multitude of figures, the tumult, the confuſion, the clouds of duſt, the ſtreams of gore, the extravagant exertions of men fighting for their lives, of others dying, the plunder of the dead, the horrors of ſuch carnage, require the moſt vivid expreſſion, and whatever beſt expreſſes them is to be choſen, although it may not perfectly coincide with the uſual precepts of more ſedate and elegant art.

Only thoſe can paint battles juſtly, who have been uſed to fight them: an employment not commonly ſuppoſed congenial to the polite arts.

BEAUTIFUL, in the arts, ſignifies whatever in nature is moſt perfect and complete, eſpecially in objects which our train of thinking leads us to ſuppoſe are more eminently beautiful. Nothing is more vague than the generality of ideas on what is beautiful; nor is it very eaſy to propoſe any regulations as productive of what ſhall be generally eſteemed beauty, though it is not uncommon for many opinions to unite reſpecting what is *not* beautiful; and hence perhaps we may partly account (without recurring to the charge of ill-nature), for that diſpoſition to find fault rather than to praiſe, of which examples are not wanting among critics. Of the ſources of beauty we have treated in the Lectures.

The kinds of beauty are various, ſome poſitively ſo in themſelves, as being adapted to our natural ſenſes and faculties. Such is the beauty of natural objects, the ſun, the moon, the ſtars, according to their brightneſs. Such are certain natural colours, the azure of the heavens, the verdure of the plains, the delicate hues of flowers, &c. theſe are poſitively beautiful in the opinion of all mankind, yet all mankind do not agree when theſe ſame colours are compounded in a beautiful face: for the ſwarthy Aſiatic thinks ſuch a compoſition cold, and the negro thinks it diſagreeable; nor is it more pleaſant to the copper-coloured American, however it may delight the European. That beauty therefore is moſt beautiful in our eſteem, whoſe qualities are neareſt related to ourſelves.

Prejudice has a great ſhare in our ideas of beauty, hence the difficulty of compoſing beauty that all ſhall admire. It was not therefore without reaſon the ancients praiſed the ſtatue of POLYCLETES, called the *Canon*; to which no one could add, or from which no one could diminiſh, for the better; but then, this was beauty only for that character, however harmonious might be its parts, however accordant, or however animated.

There is a poſitive kind of beauty in the richneſs of materials, when there is little or no beauty in their application: there is, on the contrary, a beauty ariſing from the happy arrangement of ordinary materials. In many ornaments beauty is variable, and may without detriment be changed, and beauty of other kinds ſubſtituted.

Beauty in the arts, is the ſource of pleaſure: and is either *elevated*, or *natural*. The firſt, when whatever is moſt uncommonly perfect, is happily aſſembled with harmonious and correſponding beauty, and nobly applied: the ſecond, when what we ſee, is beautiful in imitation of what we are uſed to ſee of the ſame kind. A capital picture may be thought a beauty of the firſt claſs: while a picture by a good maſter, though not a phœnix, may yet be a handſome repreſentation of nature.

To this kind beauty contribute (1.) the abſence of apparent deformity: (2.) the making the beſt uſe of the ingredients introduced, putting them in the beſt places, according to their importance, and enabling them to exert their powers on the ſpectator. In elevated beauty RAFAELLE has long been acknowledged eminent.

A very conſiderable mean of acquiring beauty, is a ſtudious intimacy with what is moſt beautiful; an avoiding of impure, groſs, trivial, and falſe ideas, of whatever debaſes the mind; for that *will* debilitate the taſte.

Beautiful forms muſt be choſen among the antique: beautiful colouring from nature: beautiful compoſition from the ſtudies of great maſters, and thoſe accidental occurrences; which happen from time to time among ſociety: beautiful light and ſhade may be aſſiſted by the camera obſcura.

BEAUTIFUL is metaphorically uſed to ſignify that which has ſerved to produce beauty, as we ſay ſuch an one poſſeſſes a beautiful pencil, a beautiful tool, chiſſel, graver, &c.

BIRD's-EYE VIEW, in perſpective, is a ſpecies of view, in which the eye of the ſpectator is ſuppoſed to be very greatly exalted above the horizontal level of the objects he ſurveys; ſo that he may be ſaid to look *down* on them, or rather over them. Thus, with regard to a ſpacious building, he may ſee ſeveral courts one behind another, by looking over the tops of the edifice. This artifice affords an opportunity of ſhewing at the ſame time, the plan and diſtribution of an extenſive ſubject; with the elevation and effect of its more important erections. The eye being placed in a ſtation ſo very much higher than uſual, may be ſuppoſed to inſpect a proportionately extenſive range of objects. The principle is very uſeful in repreſenting fortifications, palaces, gardens, &c.

The perſpective principles required in treating a Bird's-eye view, are not foreign from thoſe already given; the very great height of the horizontal line being the chief difference.

BLACK AND WHITE is pretty much ſynonimous with CHIARO OSCURO, or *Light* and *Shadow*, both in its general principles, and in the application of the term.

BOLD is a term expreſſing that kind of management in painting, when without ſeeming labour or pains, the artiſt produces his effect in a rapid and ſtriking manner; not ſtaying, for inſtance, to ſmoothen or ſoften his colours, to melt them, as it were, into each other; but by well-applied touches, and a happy tone of colours, he ſuperſedes the neceſſity of repeated applications.

All parts of a piece may not be bold: for boldneſs is the reſult of inequality, which inequality is itſelf the reſult of contrivance and ſkill; thus, while ſome parts are flat, or ſoft, or undiſtinguiſhed, as being inferior; the principal is bold, firm, vigorous, diſtinct, and attractive, apparently the effect of happy luck; while indeed it is the production of judgment and intelligence.

Very high finiſhing is apt to injure boldneſs, as well in drawings, as in paintings; which is one reaſon wherefore the ſketches of ſome maſters, pleaſe us better than their more laboured pieces. Both boldneſs, and finiſhing, ſhould be regulated by the nature of the compoſition, its propoſed ſituation, &c.

BRILLIANT, is ſpoken of a compoſition whoſe effect is ſtriking and lively; reſulting from a happy management of light, of colours, of expreſſion, and of the whole together.

Brilliancy is a very deſirable quality in a picture; and when in union with other requiſites, gives a forcible termination, and ſucceſs to art. In endeavouring to obtain brilliancy, many artiſts run into glare, or gaudy effect, which, however it may amuſe the ignorant, will never pleaſe the well-informed. Brilliancy in a picture, ſhould not reſemble a number of ſpeckling lights like the ſtars, but a luminary like the moon, at leaſt, if we cannot reach the ſplendor of the ſun. The fact is, that one conſiderable light is more attractive to the eye, than a number of twinking unintelligible ſpots.

It ſhould always be remembered, that brilliancy in picture is different from that of nature; as the light coming from a certain quarter, and not being generally diffuſed by perpetual reflexions, requires appropriate compoſition and management.

BROAD is a term applied principally to effects ariſing from light and ſhade: The breadth of theſe articles is of the utmoſt importance. This term is alſo applied to other inſtances, as broad draperies, *i. e.* draperies not divided into multiplied folds, whereby the maſſes and repoſe of a compoſition are diſturbed: or if (as in fine linen) the folds are numerous, yet they are ſo treated, as to form, by many folds, only one object; or, an object of an agreeable tone, ſhape, &c. without ſubdividing the parts into ſuch forms as may give the idea of cuts, and gaſhes, and (in conſequence) of conſtraint.

The principles of breadth, as applied to light and ſhadow, are nearly related to thoſe of *Chiaro Oſcuro*; and may generally be taken for an aſſemblage of the lights in a piece, in ſuch a judicious part of the compoſition, and with ſuch combination, as that they may produce the moſt powerful effect: yet this effect cannot be produced, unleſs in like manner (or rather on a ſimilar principle, but varied in its application) the ſhadows alſo are united, grouped, and ſituated, ſo as by their oppoſition moſt effectually to ſuſtain the lights in their force and ſplendor. From breadth ariſes that vigorous attraction of a ſpectator's attention and regard, which in a manner prevents him from over-looking a picture, or paſſing it by without obſervation.

It ſhould ſeem, that the ſimpleſt plan of producing breadth, is to give the inferior parts, &c. of a compoſition, no more than their due; but rather to keep them down, in order to advance the principal, and more important.

BROKEN COLOURS, are mixtures of colours to form accurate and judicious tints. This principle is of the greateſt uſe in colouring. To break colours well, requires a good eye, correct conſideration, and adequate practice.

Colours may be conſidered in themſelves, as ſo many raw materials, few in number, and therefore whoſe exact originals in nature are few alſo. They are conſequently adapted only to the ſucceſsful imitation of thoſe originals: but ſince there are innumerable other originals in nature, the artiſt endeavours by mixture of pigments, to include them alſo in his imitation; this is one cauſe of breaking his colours. Another is, that even objects correſponding to his original and primary colours, are not throughout of the ſame tint; but by their lights and ſhades differ conſiderably; and to imitate theſe differences, requires a proportionate breaking of colours. Beſide, it is to be remarked, that by the interference of its neighbours, the colour of any object, or part of an object, is diverſified, variated,

ated, intermixed, debaſed, ſo that its rays never arrive at the eye pure, but ſullied by acceſſory reflexions. Add likewiſe, the neceſſity of union and harmony with ſurrounding colours, ſo that the whole may be agreeable; and the neceſſity of moderating, or of heightening ſome or others: Add alſo, that finiſhing is nothing more than the exact tone of colour incident to each part; and it appears clearly, on general principles, colours muſt be ſo intermingled and broken, that only a ſmall part of them retains its native hue.

This artifice, like all others, may be carried too far; and thereby the colours loſe their energy and force, together with their ſimplicity, and purity. Colours too much allayed and confuſed, never ſtand well: beſide that, they are apt to become mealy by unneceſſary teazing.

BUST, or Busto, is a term applied in ſculpture, to the upper parts of a figure; and contains the head, ſhoulders and cheſt: the arms are omitted. It may be thought to anſwer to a half-length in painting.

C.

CABINET is underſtood of a collection of works of art, diſpoſed to advantage for inſpection by the curious. In this view, they are very agreeable recreations; as by their variety, and their excellencies, if judiciouſly ſelected and arranged, they afford perpetual novelty and delight. They diſcover alſo the comparative excellence of art, at its various periods, its riſe or its decline: or of a maſter, if his works are ſufficiently numerous; they aſſemble many articles, which diſperſed, might be loſt and deſtroyed, or be thought trivial, yet when collected together are worth preſerving:

ing; and in this they are the libraries of art. They may alſo be thought to reſemble libraries, in the opportunities they afford for ſtudy and improvement, ſince they offer the thoughts and manners of treating ſubjects of other artiſts, by remarks upon which, their excellencies and defects may be diſcovered, and either emulated or avoided. Not to add, that perhaps a very brilliant hint, may be taken from a crude idea of ſome former maſter; or, that what has been attempted by one, may perhaps be perfected by another; who without the original ſuggeſtion, would not have conſidered the ſubject.

What it is which in England prevents the utility of cabinets, or prevents us from poſſeſſing a public cabinet, is not unworthy the attention of artiſts, (eſpecially younger artiſts), and of lovers of art in general.

Cabinet Pieces are thoſe of proper ſize, &c. to form part of ſuch collections.

CAPITAL is a character given to performances whoſe merit is of the higheſt ſtandard.

It may well be ſuppoſed, that the number of capital pieces in any department of art, muſt be very ſmall: few maſters poſſeſſing ſufficient abilities for the production of ſuch works. That many artiſts excel in ſome particular department, whoſe talents in others are but moderate is certain; thus one may deſign in a noble and grand ſtyle, while his colouring or effect, is but indifferent. Another may colour to admiration: but without ſufficient dexterity in deſign. A picture may be capital in one reſpect, yet not be a capital picture, becauſe of its obvious deficiencies in other requiſites.

While the extent of art is ſo various, and human abilities ſo limited, we ought to acknowledge merit wherever we find it, and to do it juſtice, in whatever department: therefore without heſitation, we may admit ſuch or ſuch a maſter to be a capital deſigner, colouriſt, &c. although perhaps his works might bear improvement in other particulars. To be diſtinguiſhed in any reſpect is honourable: united excellence is the lot of few.

CARICATURA ſignifies a likeneſs of any perſon; but loaded, exaggerated, heightened, and rendered generally ridiculous.

Caricatura is the extreme of character. Every perſon has ſome particular feature, form, or proportion, which may be termed proper to himſelf: this, rendered yet more conſpicuous and forcible, and diveſted of thoſe more agreeable and general parts which in the perſon himſelf qualify this peculiarity, becomes caricatura. On this principle a long noſe in nature, becomes in caricatura, a proboſcis; a caſt of the eye, is downright ſquinting; a prominent chin, is an excellent object for caricatura, which turns it into an abſolute peninſula; and in ſhort, by traveſtying the countenance, while yet preſerving a reſemblance by which it may be appropriated, it juſtifies the ſaying which informs us, that "an "inch in a man's noſe is a great deal." The defects of the figure, ſtooping, unequal length of the legs, lameneſs, &c. are ſubjects for the exerciſe of caricatura. After all, it is but poor amuſement, (and not by any means improving to an artiſt) to ſtudy and expoſe the defects of our neighbours: and is indeed, only admiſſible, as ſatire on thoſe whoſe behaviour and diſſoluteneſs deſerve it, and who

" Safe from the bar, the pulpit, and the throne,
" Are touch'd and ſham'd by RIDICULE alone."

CARTOON, is a coloured drawing made on paper, uſually the ſame ſize as a work to be executed. They are generally uſed as originals for tapeſtry, large painted windows, moſaics, and other pictures of the ſame nature; where the artiſts who conduct them, require an exact model of what they are to produce, and which is to be their guide as well in effect as proportion, &c.

In England, when *the Cartoons* are mentioned, it generally means thoſe formerly at Hampton-Court, but now at Buckingham Houſe, which are painted by RAFFAELLE (principally with his own hand) and which being taken on board a veſſel, as they were ſending to be wrought in tapeſtry, were brought to England, and form part of the royal collection. They are among RAFFAELLE's beſt works, and are ſuperior to any other collection, except the Papal at Rome.

CARTOUCHES are ornaments adapted to contain inſcriptions, mottos, arms, and other devices. They have acquired this appellation, by being generally repreſentations of paper, &c. rolled, folded, or returned at the ends.

CATAFALQUE, in Italian CATAFALCO, is a temporary erection, uſed in Popiſh countries, during the ſervice for the repoſe of the dead, or the funeral ceremony. It is the repreſentation of a ſepulchre (or kind of *memento mori)* placed under arches, canopies, &c. decorated with emblematical figures, virtues, genii, and other ornaments of architecture, painting, and ſculpture, in honour of the deceaſed. They are too expenſive to be uſed except on royal or public funerals, &c.

CENOTAPH is a monumental erection to the memory of ſome illuſtrious deceaſed; uſually ornamented with allegorical figures and inſcriptions alluſive to his virtues, actions, &c. The permanence of a cenotaph, diſtinguiſhes it from a catafalque; as its not containing the body of the deceaſed, does from a tomb.

CERTAIN, is ſpoken of the outlines or contours, when they are not equivocal, or indeterminate, but juſt and natural. It muſt be acknowledged that the old maſters in general, in order to manifeſt their ſkill in deſign, gave ſo much certainty to the contours of their figures, as to render them hard and dry; a fault neceſſary to be avoided, very prejudicial to union and effect. Certainty is the juſt medium between ſuch hardneſs, and unmeaning ſoftneſs of outline.

CHARACTER, is that diſtinguiſhing and appropriate appearance of objects, whereby they are individually known to a ſpectator. This principle being of univerſal application, as of univerſal notice, and founded on natural diſtinctions, deſerves the moſt intimate acquaintance of an artiſt

CHARACTER, as it relates to the human figure, has already come under our notice in the Lectures.

Character is as extenſive as objects to be repreſented, and exacts much attention and remark. The characters of ANIMALS, may be conceived as including their natural diſpoſitions. Thus, a ſheep muſt not be repreſented devouring a wolf, nor a ſparrow attacking an eagle; but throughout pictures of animals, each ſhould be employed as nature would dictate. Character ſhould diſtinguiſh the ſeveral kinds of coats, furs, &c. of animals. The ſpots and ſkins of cows, &c. differ from thoſe of horſes; as horſes do from aſſes; or even from themſelves in a wild ſtate. The furs of foxes, rabbits, &c. are different from thoſe of cats and dogs: and thus character runs throughout the whole race of quadrupeds, even in theſe minor particulars. It is not neceſſary to remark the characteriſtic forms of animals, ſince they are obvious; and no perſon poſſeſſing the bleſſing of ſight can be deceived on that ſubject.

Character pervades even inanimate nature; the WATER of a river, differs in character from that of the ſea; or from that of a lake having no motion; or from that of a ditch; or from that of a moraſs; as alſo from ice, and from the ſea in a ſtorm. The character of mountains varies from that of plains, and even frequently that of their ſummits from that of their ſides or bottoms.

The characters of BUILDINGS vary greatly: ſtone is unlike brick, in other reſpects beſide its colour; as are mud walls, or plaſter, or rough caſt. A thatched roof is not the ſame in appearance as tiles, or ſlate, even if we abſtract the colour: but when we add diſtinctions ariſing from colour, light and ſhade, and other incidents, the character of each becomes yet more ſpecifically ſeparated, and unlike.

The character alſo of DRAPERIES is often totally different; witneſs woollen cloth—in broad-cloths, cambblets, ſtuffs, bombazines, and other woollen manufactures: ſilk alſo—in luteſtrings, which can hardly be miſtaken for ſattins, modes, &c. &c. linens—in cambricks,

bricks, table-linen, &c. down to ſail-cloth; and ſo in many others. Where we obſerve, that not only ſilk is different from woollen, but even from itſelf, in another ſtate and as another commodity.

The character of PRECIOUS STONES, forms a diſtinction from all the foregoing: their ſplendor, their brilliancy, their richneſs of colour, is peculiar to themſelves. Among theſe, each is diſtinct from others; he who ſhould confound a ruby with an amethyſt, or a ſapphire, would be thought diſqualified for ſuper-intendence of the mines of Golconda, however he might labour in exploring them as a ſlave: as an artiſt who ſhould paint a diamond black, would be a rival to him who ſhould dive for diamonds and dig for pearls.

Thus it is evident, by parity of reaſon, that throughout the whole dominion of nature there is a diverſity of character and characteriſtic appearance: to be acquainted with this diverſity is no eaſy matter; nor is it the preſent buſineſs of theſe pages to explain it: it is ſufficient they hint its extent and univerſality.

The CHARACTER of an artiſt, is underſtood of that kind of management and conduct which appears in his pieces: whether in compoſition, ordonnance, ſtyle, or handling.

The character of his mind ſhews itſelf in the elevation of his thoughts, the enthuſiaſm of his invention, his judgment, and diſpoſition. The character of his hand diſplays itſelf in the colouring, the touch, &c. Theſe two kinds of character enable us to determine, long after a maſter's deceaſe, whether a picture be of his hand, an original, or a copy, an imitation, or authentic;

thentic; though it muſt be owned, deceit has ſo well imitated verity on many occaſions, that not every critic is able to pull off the maſk. Deceit is however ſo far laudable in the arts of deſign, that to impoſe on a capable judge, ſhews no ſmall talents in the artiſt; though it muſt be confeſſed, they ſeem ſomewhat miſapplied in producing impoſition.

CHARGED is uſed as ſynonimous to overloaded, ſtrained, &c. but is generally underſtood to be, the conſequence of deſire in an artiſt to impart a certain ſomewhat of greatneſs to his work. Thus the ſubjects painted by ANNIBALE CARRACHI in the Farneſe Gallery, though in many reſpects admirable, are yet thought by artiſts to be charged: for being painted from models, the painter has endeavoured to give his figures a certain ſomething of advantage, which his models had not; and thereby he has often exceeded the modeſty of nature.

It muſt however be confeſſed, that too cloſe adherence to a model, even in a portrait, is not altogether adherence to nature. There is a difference between duty and ſervitude. To be bound down to imitation of what is before the eye, is a conſtraint, a ſlavery, from which the work will certainly ſuffer: but judgment muſt determine how far deviation may be carried. Bad painters charge their works, even their portraits, through ignorance, and miſapplication; that kind of charge in which good artiſts indulge themſelves, is the reſult of ſound diſcretion and ſcience, aſſiſted by the deciſion, firmneſs, and ſpirit, of a maſterly hand. Its object is to elevate the character repreſented, by omitting or ſoftening the *minutia* of a ſubject on one hand; on the other, by doing ample juſtice to whatever is good or noble in it, generalizing the traits, and rendering the whole as agreeable as may be.

The abuſe of charge is not confined to the human figure, but is very demonſtrable in the trees of many landſcape painters, who augment leaves, branches, &c. till the ſtem is ready to ſink under their weight.

Colours may be ſaid to be charged, when they are too brown, too black, too white, &c. for the ſake of acquiring a ſpecious kind of force; which in fact ought to proceed from other ſources, and to be attained by other means.

CHIARO OSCURO, is an Italian expreſſion; in itſelf ſignifying, merely *light and ſhadow*; but uſed among artiſts to ſignify the ſcience of managing light and ſhadow to the greateſt advantage in pictureſque compoſition. The term is at preſent ſo familiar that it may be conſidered as adopted Engliſh.

When a painter gives to his figures great relief and force, diſtinguiſhing with propriety and advantage the objects included in his compoſition, introducing the moſt agreeable and juſt lights and ſhadows, forming maſſes of conſiderable extent and breadth, and not trivial diviſions and ſub-diviſions; ſuch a painter is ſaid to underſtand the Chiaro Oſcuro: or, to produce a great EFFECT; which is the reſult of Chiaro Oſcuro. Chiaro Oſcuro, therefore, is the art of diſtributing the combinations of lights and ſhadows which accompany objects of every kind, not merely with reſpect to the objects themſelves; (*i. e.* not merely as they would fall in any natural object without further thought) but ſo as to give the greateſt life, force, and ſtrength, to the total of the picture, when conſidered as an aggregate, or collection of objects and their parts.

This artifice, although the moſt powerful attendant of art, was long unknown among artiſts; thoſe only who deeply ſtudied colouring in its principles, made any conſiderable advances to the attainment of it; among the Venetian ſchool, we diſcover its origin, which at length was matured and regulated by the happy genius of RUBENS: ever ſince whoſe time, this ſyſtem has been eſteemed the baſis of colouring.

A painter, working on a plane ſuperficies, can impart the ideas of roundneſs and relief (not to ſay of motion) to objects, only by accurate and careful degradation of tints; by judicious oppoſition and heightenings of lights, and their correſponding ſhadows. Among ſuch degradations may be reckoned, demi-tints, glazings, reflections, and accidents; aſſiſted by ſmart touches of lights, or of ſhadows, as either may be wanted; or as either light or ſhadow advances before other parts; hereby cauſing the appearance of receſſion, interval, or diſtance.

The chief principles of Chiaro Oſcuro are COLLECTION, and MUTUAL SUPPORT; a kind of diſcipline, not unlike the arrangement of an army; wherein every corps is collected and appointed to its place, and the united ſtrength of the whole augmented by principle and method. This may be ſaid to diſtinguiſh an army from a mob, though equally numerous; ſo may judicious appointment of light and ſhadow, without any greater quantity of either, or *reinforcement*, but merely by management, produce effects infinitely beyond unregulated application of the ſame materials.

If a picture be ſuppoſed divided into four parts, it may have two of thoſe parts in middle tint, or ſlight ſhade; one part dark or ſtrong ſhadow, and one part enlighttened or reſplendent. It is evident, that were theſe parts ſubdivided and intermingled, they would no otherwiſe relieve each other than do chequers at an ale-houſe door; whereas, if the relative parts are harmonized and aſſembled, *i. e.* ſhade to ſhade, and light to light, they form by their union a powerful combination, whoſe effect is to attract the eye toward itſelf. Perhaps, it is not refining too much to ſay, that this idea is allied to the nature and properties of the eye, as the organ of viſion. Is the eye attracted by a dead, flat, uniformity of colour? Certainly no: nor is it *gratefully* affected by intenſe black, relieving in ſome part this flatneſs; after a *ſingle* inſpection it is ſatisfied. But certainly, a bright light (as a white wall for inſtance,) attracts the eye powerfully, much beyond objects we have hitherto mentioned: The eye is *ſtartled*, as it were, by brilliant white, though placed on a mere dead flat; this effect is heightened by ſuppoſing the intenſe black brought near to, and placed by the ſide of the brilliant white,]which by ſuch oppoſition acquires greatly-increaſed force, and effect. If force was the only requiſite in Chiaro Oſcuro, this ſuppoſition might illuſtrate the matter; but as, beſide force, harmony is neceſſary, we muſt add to our ſuppoſition certain gradatory intervals between the ſplendor of the white, and the depth of the black; theſe, by tempering and accommodating the extremes, render them more pleaſing, the offenſive ſuddenneſs and rapidity of the contraſt ceaſes, and a more agreeable and ameliorated effect enſues.

That ſcattered lights have no force, appears from many objects in nature. TITIAN's compariſon was a bunch of grapes: others might be named; for inſtance, a flock of ſheep ſcattered over a field, produce no effect; but collected into one body they *compoſe* with more force, by forming a broader light, or even a more conſiderable object.

We conclude that a judicious collection of lights into one aſſemblage, or principal union (in ſome part of which we may ſuppoſe the focus of ſtrength and effect) this collection oppoſed by a ſimilar union of ſhadow, whereby its effect is heightened, and rendered more *piquant*; theſe extremes moderated, allied, harmonized, and melted, by a friendly interference of gradations, demi-tints, and as it were, *neuters*, forms the firſt principle of Chiaro Oſcuro: *i. e.* collection, union, and combination.

As to SUPPORT of light and ſhadow, it may be obſerved, that becauſe one principal center of light or of ſhadow is indiſpenſable, that inferior, ſubordinate, and leſs conſpicuous introductions of either are not forbidden; but, provided they are ſubſervient to, and connected in nature, relation, and degree, with the principal, they ſupport ſuch principal no leſs by their alliance, than the opponent maſſes do by their contraſt. Moreover, they relieve the eye, they induce it to continue its reſearches, to wander, as it were, over the picture, inſpecting every part by turns, according to its conſequence, yet without leſſening the dignity of the principal. They may, perhaps, be aptly compared to a retinue of ſervants waiting on ſome great man; they indicate an importance, a ſuperiority in their principal, correſpondent to our ideas of his exaltation and honour, but ſhould any of them forget his place and aſſume airs of mock majeſty, we are diſpleaſed, and exclaim againſt ſuch impropriety, as inſufferable, and indecent.

The effect of a picture excellent in Chiaro Oſcuro, ſhould be (at a diſtance too great to determine its ſubject) an agreeable mixture or correſpondence of forms and lights: at a nearer approach, it ſhould attract the eye by its force and powerful relief, ſhould fix the ſpectator's attention, and induce him to inveſtigate and examine its compoſition, and management. This property may be greatly attained by the principles of force. But a picture ſhould alſo be ſo artfully conducted, that a ſpectator ſhould hardly be able to quit the inſpection of it, but ſhould, without wearineſs, or ſatiety, dwell on the parts whoſe happy regulation entertain his inſpection: this is the reſult of harmony and intelligence in treating the Chiaro Oſcuro, of which it is alſo the perfection.

According to the differences of compoſitions, will be the treatment they require: and every *recipe* for their conduct, is abſurd and idle. In general it may be noted, that a body of light on either extremity of the picture, is injurious (eſpecially to the other extremity), and that it cannot be effectively ſupported by ſhadow on all ſides. On the other hand, if the center of light be in the very center of the picture, it renders art too much viſible, and as it were mathematical; conſequently, ungraceful and ſtiff. The beſt way is, to let the light fall moſt ſtrongly *near*, not *in* the middle of the picture; to let it catch, and be diverſified chiefly round about its principal union; to embelliſh this brightneſs by placing the depth of the ſhadows circumjacent and attendant on theſe central lights; and to keep the extremities of the piece void of intenſe darks, or of ſplendid lights, letting them by their modeſt demi-tint, aſſiſt the effect of the center.

Theſe principles may be applied to every kind of ſubject, and no leſs to landſcape, ſtill-life, or other compoſitions, than to hiſtorical ſubjects.

As there is no greater demonſtrative proof of the truth and application of the foregoing principles, than the inſpection of a CAMERA OBSCURA, we have illuſtrated that contrivance by plates, which ſee at the end of this Dictionary.

CHIARO OSCURO ſeems to have been much beholden to the art of engraving (in which its power is very conſpicuous) for its improvement, and perfection. It was not till after painters beheld their compoſitions diveſted of the effect of colours, that they diligently and effectively ſought for principles, which, independent of that effect, might be efficacious in producing force; but when they ſaw colours reduced to black and white in prints, they adopted into pictures, and ſtudied to obtain, a force, diſtinct and independent of them, but allied and aſſiſtant, as well to colouring, as to compoſition, and to general effect.

As a judicious method of ſtudying the principles of others on this ſubject, we ſhall inſert the following, which we are told by SIR JOSHUA REYNOLDS he uſed with ſucceſs.

"The ſame rules, which have been given in regard to the regulation of groups of figures muſt be obſerved in regard to the grouping of lights, that there ſhall be a ſuperiority of one over the reſt, that they ſhall be ſeparated, and varied in their ſhapes, and that there ſhould be at leaſt three lights; the ſecondary lights ought, for the ſake of harmony and union, to be of nearly equal brightneſs, though not of equal magnitude with the principal.

"The means by which the Painter works, and on which the effect of his picture depends, are light and ſhade, warm and cold colours: That there is an art in the management and diſpoſition of thoſe means will be eaſily granted, and it is equally certain, that this art is to be acquired by a careful examination of the works of thoſe who have excelled in it.

"I ſhall here ſet down the reſult of the obſervations which I have made on the works of thoſe Artiſts who appear to have beſt underſtood the management of light and ſhade, and who may be conſidered as examples for imitation in this branch of the art.

"Titian, Paul Veroneſe, and Tintoret, were among the firſt Painters who reduced to a ſyſtem what was before practiſed without any fixed principle, and conſequently neglected occaſionally. From the Venetian Painters Rubens extracted his ſcheme of compoſition, which was ſoon underſtood and adopted by his countrymen, and extended even to the minor Painters of familiar life in the Dutch School.

"When I was at Venice the method I took to avail myſelf of their principles was this: When I obſerved an extraordinary effect of light and ſhade in any picture, I took a leaf of my pocket-book, and darkened every part of it in the ſame gradation of light and ſhade as the picture, leaving the white paper untouched to repreſent the light, and this without any attention to the ſubject or to the drawing of the figures. A few trials of this kind will be ſufficient to give the method of their conduct in the management of their lights. After a few trials I found the paper blotted nearly alike; their general practice appeared to be, to allow not above a quarter of the picture for the light, including in this portion both the principal and ſecondary lights; another quarter to be as dark as poſſible; and the remaining half kept in mezzotint or half-ſhadow.

"Rubens appears to have admitted rather more light than a quarter, and Rembrant much leſs, ſcarce an eighth; by this conduct Rembrant's light is extremely brilliant, but it coſts too much; the reſt of the picture is ſacrificed to this one object. That light will certainly appear the brighteſt which is ſurrounded with the greateſt quantity of ſhade, ſuppoſing equal ſkill in the artiſt.

"By theſe means you may likewiſe remark the various forms and ſhapes of thoſe lights, as well as the objects on which they are flung, whether on a figure, or the ſky, on a white napkin, on animals, or utenſils, often introduced for this purpoſe only: It may be obſerved likewiſe what portion is ſtrongly relieved, and how much is united with its ground, for it is neceſſary that ſome part (tho' a ſmall one is ſufficient) ſhould be ſharp and cutting againſt its ground, whether it be light on a dark, or dark on a light ground, in order to give firmneſs and diſtinction to the work; if on the other hand it is relieved on every ſide, it will appear as if inlaid on its ground. Such a blotted paper, held at a diſtance from the eye, will ſtrike the Spectator as ſomething excellent for the diſpoſition of light and ſhadow, though he does not diſtinguiſh whether it is a Hiſtory, a Portrait, a Landſcape, dead Game, or any thing elſe, for the ſame principles extend to every branch of the art."

CHIARO OSCURO is deſcriptive of pictures painted in black and white, imitating baſſo-relievo in marble or ſtone, &c. this manner of painting differs little from a drawing, in oil, inſtead of being waſhed; except as ſome maſters have ſucceeded in it, who have ſo truly touched their ſubjects, that, at a very little diſtance they may paſs for marble to the moſt accurate inſpector.

CHIARO OSCURO when ſpoken of prints, ſignifies thoſe performed in imitation of drawings waſhed in biſtre, &c. the middle tint is laid over the other part by means of a block adapted to the whole, (the lights being cut out and left quite white) and the ſhadows produced over them by another block, from which all beſides is cut away; for this invention we are beholden to HUGO DA CARPI, but the manner is not in much requeſt ſince the delicacy of engraving has been carried to perfection.

CHISSEL, is uſed as a generic term, denoting the works of the ſculptor; which are named productions of the chiſſel, &c. The manual application of the chiſſel requires dexterity, and addreſs, to inſure correctneſs.

CEILING PAINTED, has a very rich and magnificent effect when well conducted; contributing greatly to the finiſhing and decoration of a noble apartment; alſo, when judiciouſly compoſed, to the remedying defects in the architecture; as in the ceiling of a church at Naples, which being evidently too low for the other dimenſions of the fabric, was ſo happily managed by Luca Giordano, with ſuch lightneſs and effect, as to ſeem many feet higher than it really is.

The principles of ceiling painting are conformable to the precepts of perſpective, and depend on the ſimple idea that the work is to be ſeen from below, conſequently, figures and objects introduced, muſt be foreſhortened upwards. The choice of attitudes, therefore, ſhould include only ſuch as admit of gracefulneſs when ſo foreſhortened; and, as lightneſs is indiſpenſable to ceiling pieces, the figures ſhould, as it were, ſeem ſuſpended in the air; as if hovering over the room, they were ſeen without the interpoſition of the ceiling.

It has been by ſome painters thought proper to inſert on ceilings very extenſive compoſitions, containing even hundreds of figures; this however ſeems erroneous, when we reflect, that long before a ſpectator can diſtinguiſh one half of them, his neck will become weary, and totally forego the other half. Eaſy and ſimple ſubjects, not too much crowded, but facile of comprehenſion, are beſt adapted to this kind of compoſition.

COLOURING is that appropriate peculium of painting, whereby it is more immediately diſtinguiſhed from other branches of the arts of deſign. Compoſition, Expreſſion, &c. are common to others, but Colouring belongs excluſively to painting.

The end propoſed by colouring, is to deceive the eye; the nearer therefore it imitates the natural colours of objects repreſented, and the more advantageouſly ſuch imitations are diſpoſed, the more likely is the iſſue to be ſucceſsful.

The judgment of the eye is ſo exact, and the variety of natural objects ſo multiplied, that not many painters attain eminence in colouring: they ſucceed in part, in certain ſubjects, or perhaps by intervals, without giving perfect ſatisfaction; of which one reaſon may be, that however ſyſtematic rules apply to deſign, or to compoſition, (whereby the ſtudent is guarded againſt material faults by the labours and precepts of others, and by being able to aſcertain at leaſt an approach to a ſtandard or canon) and alſo, that parts and dimenſions are expreſſible, and explicable; yet in colouring, every eye ſees for itſelf, and is for itſelf impreſſed by apparent truth or fallacy, beauty or deformity. The variety of tints which may be *thought* the ſame colour, is very conſiderable, as are its degradations and combinations, a ſlight departure from which, is not without ſerious conſequences when ſtrengthened into a manner.

Perhaps, as in muſic there is unqueſtionably a natural formation or diſpoſition of the ear, which fits it for receiving, applying, and determining the principles of harmony, &c. ſo in the eye, a ſimilar quality may be neceſſary, and a good eye be equally the gift of nature as a good ear. It is alſo highly probable, that many phyſical cauſes contribute to prevent the acquiſition of this branch of art; not only the eye may be more or leſs imperfect, without being perceived by the perſon himſelf (who by conſtant habitude is inſenſible of it), but alſo the general conſtitution of the body may concur to this deficiency. An artiſt naturally melancholy and bilious, will adopt a yellow, a greeniſh, or perhaps a leaden tone of colouring. The liſtleſs and phlegmatic, will colour, as it were, faded, or clayey: The ſanguine, will animate his carnations, love vivacity and brilliancy, and his tints be in danger of approaching the brick. It is notorious, that certain diſeaſes affect the appearances of colours to the eye, and perhaps the principles of ſuch diſeaſes, though latent, may be influential.

The principles of colouring, are (I) VERACITY, (II) FORCE, (III) DEGRADATION, or KEEPING, (IV) HARMONY, or UNION.

Veracity is ſo neceſſary in Colouring, that without it, all is confuſion; green bricks, red turf, black ſnow white jet, are but the extremes of departure from veracity. No rules can be adequate to directions on this head, the only guide is nature.

Force is the reſult of artful combination and management; whereby the principal objects in a compoſition are diſtinguiſhed, brought forward, and diſplayed to advantage, by vigorous colours, by happy touches well ſupported.

Degradation of colours, is neceſſary not only as part of aerial perſpective, but alſo as hereby the ſtrong and powerful colours are placed where the principal effect ought to fall, and with-held from acceſſory parts which ought to be kept down and moderated: the placing of colours ſhould correſpond in principle to the application of the chiaro oſcuro.

Union of colours, is the reſult of judicious ſelection, arrangement, and ſituation of colours.

It ſhould ſeem that the plan of conducting the principles of a picture, is pretty ſimilar in moſt of its branches: ſuppoſing, for inſtance, the effect be deſired to fall in the center; the center in conſequence muſt be the ſeat of the ſtrongeſt light and ſhadow; the center alſo muſt be the ſeat of—the ſtrongeſt colours—the ſtrongeſt force—the ſtrongeſt veracity, and in ſhort, of whatever may render it conſpicuous: from this, as from a fixed point, muſt be graduated every principle; the light around weakens, the colours alſo weaken; but as the light in the compoſition catches here and there, revives and ſhines, (but always in ſubordination) ſo may the principal colour revive in weakened tints: not indeed ſo near a kin to the center refulgence as brothers and ſiſters, yet related, as in the family, and connected, as friends.

The means employable to attain theſe effects, are *ſympathy* and *antipathy* among the colours, whereby their true *value* is fixed. Sympathetic colours, *i. e.* colours allied in their tone, as brown, to dark-red, &c. contribute to union, but they exclude variety. Colours oppoſite in their tones, as blue and red, contribute to force and variety, but exclude union. The effect of any colour cannot be known till its neighbours are inſerted; a pale red ſhall be overpowered by a deeper; while by a deep blue, it ſhall be ſtrengthened. This comparative appearance of colours is denominated their value.

To complete a well-coloured picture, it ſhould be WARM and MELLOW; by the firſt is meant, a certain moderated reſemblance to the effect of ſun-light; which being always yellowiſh, and more or leſs glowing, indicates that choice of colours, as allied to warmth; if we conſider yellow as warm, green is not ſo warm, becauſe it approaches to blue; which is the coldeſt of all colours, and by this property is the moſt difficult colour to introduce and manage: yet may not be omitted, as it is the ſource of variety and oppoſition. Mellowneſs muſt regulate warmth; not permitting a poſitive yellow, *that* would be raw and offenſive, yet inſerting yellowiſh: not a ſtaring red, but reddiſh.

The following remarks are a tranſlation from the French:

"The art of colouring is much more difficult than is uſually ſuppoſed; during three hundred years ſince painting has been revived, hardly more than eight or ten maſters have been excellent colouriſts. Perhaps alſo, the infinite variety included in the neceſſary objects and models of ſtudy, precludes the eſtabliſhment of *rules* and directions on this art.

"Shall we inquire if TITIAN had better eyes than others? Or had he formed to himſelf ſuperior rules? If by rules he attained his merit, may not thoſe who tread in his ſteps derive great advantages from the ſtudy of his works, from attentive and judicious obſervations upon them? [In order to aſcertain what thoſe rules were, and to determine their influence and veracity.] But for this effect is requiſite an attentive diſpoſition of mind, and an aptitude to penetrate the true cauſes of thoſe effects we admire. How many painters have copied TITIAN many years, ſeemingly with their utmoſt abilities, who yet have never underſtood the ſkill and delicacy of the colouring in this great maſter! The painter born for the art flies with his own wings, and liberates himſelf from bad habits; but it muſt be acknowledged, that a great maſter is no leſs rare than a great hero, his natural genius having to ſurmount all obſtacles.

"The truth of colouring conſiſts not in giving to objects preciſely the true and exact colour they poſſeſs in nature, but to contrive ſo, that they ſhall ſeem to have it; becauſe, artificial colours not poſſeſſing the ſtrength and truth of thoſe in nature, the painter's muſt be rendered equal, by compariſon between themſelves; whether by weakening ſome, or by ſtrengthening others.

"The artiſt who wiſhes to imitate the colours of nature, ſhould vary his colouring according to the ſubject, to the time of the day, the moment of the action, and ſcene of the picture; for the whole tone of the piece ought to agree with the action. If the ſubject be joyful, let the colouring be gay; but melancholy and ſombre, if the ſubject be terrible, or afflictive.

"Although it may be admitted, generally, that a painter is maſter of his effects; and like a muſician who plays a *ſolo*, may give what pitch he pleaſes to his inſtrument, yet it is equally true that painters (eſpecially landſcape painters) ought to adhere to certain rules independant of their caprice. The times of the day, morning, and evening; clear weather, or rainy; fog or ſun-ſhine; do not preſent the ſame tone of colours, in the ſame objects, but vary their brilliancy and ſplendor. The more ſerene is the weather, the clearer and brighter are colours; rainy and hazy weather deprives them of their force. When evening approaches, all nature ſeems to feel very ſenſibly the abſence of the ſun, and as if it regretted the ſeparation, its colours become feeble and languid; they vaniſh with him, revive at his return, and augment as he approaches his zenith.

"When we ſay the whole tone of colours ought to agree with the action, and partake of the reigning colour of the principals, we mean not to exclude that well managed variety of other colours, without which a picture is merely a chiaro oſcuro. A ſky uniformly blue throughout, pleaſes much leſs than if diverſified by flying clouds, or the rays of the ſetting ſun. Neither is it in lawleſs introduction of different colours, that conſiſts the beauty of colouring as a compoſition, but in their juſt diſtribution, guided by the knowledge of their relations, and of their mutual ſupport. The beauty of objects conſidered ſeparately, depends much on the breaking of the colours, ſo that by this mixture, and the juſt and pleaſing diſtribution of a maſterly hand, a painted ſtone, for inſtance, ſhould reſemble a natural ſtone; the carnations ſhould appear real fleſh, according to the ages and ſexes of the figures; and in ſhort, not only that each object ſhould imitate its original in nature, but alſo that the whole together ſhould produce an agreeable union, and a delightful harmony.

"It is always to be obſerved, that a room, or a veſtibule, requires for the pictures it is to contain, a colouring adapted to the light they are expected to receive, and different from the force of thoſe expoſed in open air."

In colouring, as in proportion, an artiſt ſhould always ſelect the moſt beautiful and perfect examples of nature; but then theſe examples muſt be characteriſtic, the tints of youth apply not to old age; nor the vigour of health, to the decrepitude of diſeaſe.

Colouring in large works, requires more force, greater depth, and oppoſition, than in ſmaller works, and than nature in fact poſſeſſes; ſince otherwiſe, at the diſtance neceſſary for the inſpection of ſuch works, they would become flat, and enervated.

The ſentiments and remarks of Sir JOSHUA REYNOLDS on this important branch of art, cannot fail of being acceptable to our readers.

"All the modes of harmony, or of producing that effect of colours which is required in a picture, may be reduced to three, two of which belong to the grand ſtile, the other to the ornamental.

"The firſt may be called the Roman manner, where the colours are of a full and ſtrong body, ſuch as are found in the Tranfiguration; the next is that harmony, which is produced by what the ancients called the *corruption* of the colours, by mixing and breaking them till there is a general union in the whole, without any thing that ſhall bring to your remembrance the painter's pallette, or the original colours; this may be called the Bolognian ſtile, and it is this hue and effect of colours which Ludovico Carracci ſeems to have endeavoured to produce, though he did not carry it to that perfection which we have ſeen ſince his time in the ſmall works of the Dutch ſchool, particularly Jan Steen, where art is completely concealed, and the painter, like a great orator, never draws the attention from the ſubject on himſelf.

"The laſt manner belongs properly to the ornamental ſtile, which we call the Venetian, where it was firſt practiſed, but is perhaps better learned from Rubens; here the brighteſt colours poſſible are admitted, with two extremes of warm and cold, and thoſe reconciled by being diſperſed over the picture, till the whole appears like a bunch of flowers.

"As I have given inſtances from the Dutch ſchool, where the art of breaking colours may be learned, we may recommend here an attention to the works of Watteau for excellence in the florid ſtile of painting.

"To all theſe different manners, there are ſome general rules that muſt never be neglected; firſt, that the ſame colour, which makes the largeſt maſs, be diffuſed and appear to revive in different parts of the picture, for a ſingle colour will make a ſpot or blot: Even the diſperſed fleſh colour, which the faces and hands make, require their principal maſs, which is beſt produced by a naked figure; but where the ſubject will not allow of this, a drapery approaching to fleſh-colour will anſwer the purpoſe; as in the tranſfiguration, where a woman is clothed in drapery of this colour, which makes a principal to all the heads and hands of the picture; and, for the ſake of harmony, the colours, however diſtinguiſhed in their lights, ſhould be nearly the ſame in their ſhadows, of a

. . . . . "ſimple unity of ſhade,
"As all were from one ſingle pallette ſpread."

And to give the utmoſt force, ſtrength, and ſolidity to your work, ſome part of the picture ſhould be as light and ſome as dark as poſſible; theſe two extremes are then to be harmoniſed and reconciled to each other.

"Inſtances, where both of them are uſed, may be obſerved in two pictures of Rubens, which are equally eminent for the force and brilliancy of their effect; one is in the cabinet of the Duke of Rutland, and the other in the chapel of Rubens at Antwerp, which ſerves as his monument. In both theſe pictures he has introduced a female figure dreſſed in black ſatin, the ſhadows of which are as dark as pure black, oppoſed to the contrary extreme of brightneſs, can make them.

"If to theſe different manners we add one more, that in which a ſilver-grey or pearly tint is predominant, I believe every kind of harmony that can be produced by colours will be comprehended. One of the greateſt examples in this mode, is the famous marriage at Cana, in St. George's Church at Venice, where the ſky, which makes a very conſiderable part of the picture, is of the lighteſt blue colour, and the clouds perfectly white, the reſt of the picture is in the ſame key, wrought from this high pitch. We ſee likewiſe many pictures of Guido in this tint; and indeed thoſe that are ſo, are in his beſt manner. Female figures, angels and children, were the ſubjects in which Guido more particularly ſucceeded; and to ſuch, the cleanneſs and neatneſs of this tint perfectly correſponds, and contributes not a little to that exquiſite beauty and delicacy which ſo much diſtinguiſhes his works. To ſee this ſtile in perfection, we muſt again have recourſe to the Dutch ſchool, particularly to the works of the younger Vandevelde, and the younger Teniers, whoſe pictures are valued by the connoiſſeurs in proportion as they poſſeſs this excellence of a ſilver tint. Which of theſe different ſtiles ought to be preferred, ſo as to meet every man's idea, would be difficult to determine, from the predilection which every man has to that mode, which is practiſed by the ſchool in which he has been educated; but if any pre-eminence is to be given, it muſt be to that manner which ſtands in the higheſt eſtimation with mankind in general, and that is the Venetian, or rather the manner of Titian, which, ſimply conſidered as producing an effect of colours, will certainly eclipſe with its ſplendor, whatever is brought into competition with it: But, as I hinted before, if female delicacy and beauty be the principal object of the Painter's aim, the purity and clearneſs of the tint of Guido will correſpond better, and more contribute to produce it than even the glowing tint of Titian.

"The rarity of excellence in any of theſe ſtiles of colouring ſufficiently ſkews the difficulty of ſucceeding in them: It may be worth the Artiſt's attention, while he is in this purſuit, particularly to guard againſt thoſe errors which ſeem to be annexed to, or thinly divided from, their neighbouring excellence; thus, when he is endeavouring to acquire the Roman ſtile, without great care, he falls into a hard and dry manner. The flowery colouring is nearly allied to the gaudy effect of fan painting. The ſimplicity of the Bolognian ſtile requires the niceſt hand to preſerve it from inſipidity. That of Titian, which may be called the Golden Manner, when unſkillfully managed, becomes what the Painters call Foxy; and the ſilver degenerates into the leaden and heavy manner. All of them, to be perfect in their way, will not bear any union with each other; if they are not diſtinctly ſeparated, the effect of the picture will be feeble and inſipid, without any mark or diſtinguiſhed character."

COLOURISTS is ſpoken of painters, who, according to their ſucceſs, are either good, indifferent, or bad colouriſts. The beſt colouriſts are uſually thought to be TITIAN, CORREGIO, RUBENS, and VAN DYCK.

COMPANIONS, are two pictures of the ſame ſize, and repreſenting ſubjects of nearly the ſame nature: in landſcape, however, it ſeems to be a kind of cuſtom to companionize ſubjects diametrically oppoſite: eſpecially in the inſtances of a ſtorm and a calm.

COMPOSITION is the ſcience of arranging and diſpoſing *ſecundum artem* thoſe objects which are proper to introduce and repreſent in painting, ſculpture, &c.

COMPOSITION is of the greateſt conſequence to the beauty of a picture; it directs and regulates the ideas which a painter ought to admit in his works, and conſequently thoſe ideas which ſuch works are intended to excite in the ſpectator. If well directed and exerted, the performance which poſſeſſes it, is ſtriking, vigorous, and attractive; it is alſo pleaſing and charming: If ill underſtood and miſ-employed, the other ingredients of the piece, how excellent ſo ever, occaſion merely a confuſion of ideas in the ſpectator, correſponding to the jumble appertaining to the work.

When a ſubject is ſelected for repreſentation, whether it be drawn from hiſtory, nature, or fancy; whatever may enter into it, or form any part of it, ought to be well underſtood. The habitude of working, does not teach taſte or diſcernment. Natural genius is equally proper to the painter, as to the poet: Study muſt perfect genius, and enable it to expreſs itſelf; but genius does not originate in ſtudy.

The different parts of a picture ought to form one whole, one aſſemblage, which by their relative correſpondence to each other, ſhould impart ſatisfaction and pleaſure. Nothing ſhould be the work of chance, or appear as if placed where it is by caprice, but each object requires its place, its relative and appropriate proportions, and each figure ſhould appear juſtly engaged in its office and ſituation; otherwiſe a picture is a mere confuſion of objects.

At a certain diſtance, too great to diſtinguiſh the objects particularly, or to inſpect their actions, the whole of a picture ſhould appear an agreeable collection of maſſes, lights, and ſhadows, whoſe forms, and their relations, of whatever nature, pleaſe, and as it were regale the eye; the general effect as well of colouring, as of all the other principles, preſenting an agreeable and engaging combination and effect.

The greater maſſes cannot produce this effect, except as they are judiciouſly ſubdivided, and varied in their parts, proportions, and diſtribution.

Whatever be the ſubject treated, it admits only one point of time for the action: and all that a painter includes in his picture, ought to conduce to the repreſentation of this very inſtant; whatever relates to actions paſt, or future, except as elucidating or augmenting the preſent, is ſo far an infringement on the laws of compoſition.

Every action furniſhes divers *inſtants*. The artiſt muſt chooſe the moſt favorable and intereſting, according to the rules of art: for although the moſt pathetic may be, in recital, the moſt intereſting and ſtriking, yet in regard to repreſentation it may be void of thoſe neceſſary groups, diſtinctions, characters, and effects, which are indiſpenſable to a good picture.

Unity of action forbids the admiſſion of *two* inſtants which may divide the attention of ſpectators, and which, by offering two principals, ſuffers neither to be principal: for, ſo much attention as is gained by the ſecond, is infallibly loſt to the firſt; conſequently the main object propoſed by the whole plan, is vacated and deſtroyed.

This rule is not to be underſtood as forbidding the introduction of accompanying circumſtances, or of objects, whoſe relation to the buſineſs in hand is immediate, and intimate, and whoſe omiſſion would render any part of the main action unintelligible, and obſcure.

The conſideration of this unity ſhould render Painters very ſcrupulous in the choice of epiſodes and acceſſories. If introduced only for ornament, they are often worſe than uſeleſs; and often if they are not well kept down, they become great defects; and the greater, the more they are in their nature intereſting.

It is true, there are ſubjects wherein the ſtrictneſs of rules is diſpenſable in a certain degree; ſuch are thoſe whoſe expreſſions are neceſſarily varied, or mixed; where different paſſions ſhew themſelves in different perſons; yet here the action is *one*, by itſelf conſidered, however diverſified may be its natural effects on the various parties concerned in it: this diverſity however muſt be ſuch as naturally ariſes from the ſubject, ſo that on examination of any one expreſſion, it ſhould appear the immediate offspring of the principal action; as all the expreſſions united, ſhould the more ſtrongly, becauſe of their variety, enforce the principal idea of the piece. Such ſubjects are always ſufficiently fertile in themſelves, without needing aſſiſtance from epiſodes of any kind. The variation of attitudes, of characters, of groups, may freely be conſulted, yet always with a view to the unity of action, never admitting *figures to let*, uſeleſs circumſtances, or any diſtracting cauſe whatever.

Unity of place is not leſs neceſſary. A painter is not at liberty to vary, or to ſuppoſe the ſcene at his fancy; nor to repreſent in landſcape, what the hiſtory relates as paſſing in an apartment. Add to this, that having introduced a veſtibule, or apartment, he ought by all means to avoid objects which might attract the eye out of it. In fact, character and propriety muſt regulate the whole: even the decoration of his compoſitions is not left to his caprice; a hut, a cottage, admit not of colonnades, or gilded turrets: nor is it fit that a royal palace ſhould ſeem the dwelling of boors, or appear equally littered and diſordered as a mews.

In every compoſition ſome figures are more important than others; ſome are principals, others ſubordinates: every object ought to be treated and diſtinguiſhed according to its relative neceſſity and importance; in correſpondence to which, it is ſuppoſed to raiſe an intereſt in the ſpectator; but it would be an exceedingly vicious extreme to enforce this diſtinction *too* rigidly: it would interrupt the harmony of the ſubject, deprive the artiſt of his liberty, and ſhackle the moſt intelligent genius. The management of the colours muſt contribute to render the principal group and the principal figure more evident. As to the grouping of figures, the ſubordinate muſt yield to the more important; and, though, the whole together muſt form but one ſubject, every part of which is ſtrongly allied to its relative parts, yet each muſt contribute to the principalneſs (ſo to term it) of the principal.

It is highly improper to plant figures in lines; or, in a group to repreſent every perſon who contributes to compoſe it as equal in height, attitude, &c. like a regiment of ſoldiers, whoſe regularity is always at enmity with compoſition: but however freely a group may ſeem aſſembled, let it never appear without intelligence, proportion, and conduct.

It is not ſufficient that a correſpondence appears between the groups which form a compoſition, unleſs variety be ſuperadded to it: too great uniformity in the attitudes of members, and of figures, render ſuch figures cold and unpleaſing. Contraſt muſt animate and revive them. Contraſt, therefore, figures againſt figures, members againſt members, groups againſt groups; vary the poſitions, nor let the legs and arms form parallel lines. An upright figure is contracted by a figure reclining; a figure ſeen in front, by another ſeen behind; an arm, or a leg, ſeen on the inſide, is contraſted by others ſeen on the outſide. Whatever conduces to variety (if the ſubject require extenſive variety) is acceptable; but admit not conſtraint into the contraſt;

traſt; nature does not admit it; and nature is to be followed as cloſely as may be, for even the greateſt exertions of art are but accurate and regulated imitations of nature. In the greateſt mob that ever was aſſembled, and animated alſo with the ſame paſſions and motives, a very evident difference is maintained throughout all perſons in it; their attitudes are not the ſame, though they mean and relate to the ſame thing; but each has his peculiar turn of geſture, ſituation as to the ſpectator, front, back, ſide-ways, &c. together with his character of figure, tall, ſhort, &c. and other *peculia*.

If the ſubject require many figures ſtanding, they muſt be varied by ingenious airs of their heads, hands, or other parts.

Contraſt alſo extends itſelf to the maſſes, which ought not to be of the ſame form, the ſame ſize, the ſame colour, or the ſame light. One of the moſt important and indiſpenſible branches of compoſition, is perſpicuity with regard to the action repreſented; no doubt ſhould be permitted on this article. It is diſagreeable to torture the mind, by gueſſing at a fact; ſimple recollection, or conception how ſuch a ſcene might paſs, ſhould be apply ſufficient to inform a ſpectator on the ſubject of the piece.

It has been the cuſtom of ſome artiſts (who have ſuppoſed that hereby they deeply ſtudied their compoſitions) to ſeek materials from their portfolios; they collect figures, or parts, heads, &c. and combining them, they form as it were a dreſs of motley; uniting irrelative articles, to form what ought to be intimately correſpondent: whereas no ſelection even of ſtudies from nature, can ſupply the ingredients neceſſary to a compoſition; and a dependence upon them will debilitate even genius itſelf, and render languid, if not frivolous, the beſt deſigns. This remark is not meant to depreciate the value of ſtudies from nature; they are neceſſary, to impart a preciſion, and veracity, a force and finiſhing, to a compoſition, *after* it is adjuſted; but ſhould form no part of the ideal plan of treatment, and conduct of any piece.

Nor are former ſtudies, remarks, accounts, and informations, to be diſpenſed with on the article Coſtume; to the juſt obſervation of which, every intelligence that can be procured is uſeful. Every figure ſhould appear habited according to the manner of its country, and the time, and occaſion of the ſubject; a Chineſe ſhould nor appear dreſſed like a European; nor an American Indian like a Turk.

If the laws of compoſition are diſpenſable, it is in ſubjects where allegory forms part of the repreſentation: but however allegory may claim a latitude, as well in painting as in poetry, yet the utmoſt care ſhould be taken to guard againſt licentiouſneſs. Immemorial uſage has given a kind of authenticity to certain perſonifications, to which novelties have no pretenſion; and becauſe by their very nature they are not a little ambiguous, they contribute by their ambiguity to obſcure what otherwiſe might be very diſtinct and explicit.

Painting may imitate poetry, in genius, ſtyle, fire, and expreſſion; but although, by HORACE's rule, both are permitted to include in their compoſitions certain liberties, and additions,

(——— Pictoribus atque Poetis,
Quidlibet audendi ſemper fuit æque poteſtas)

yet great circumſpection ſhould be maintained not to abuſe the priviledge.

The principles of compoſition ſeem to be (I) INVENTION, which ſelects the ſubject; and determines the objects which ought to be treated as relative to it. (II) DISPOSITION, which regulates the places of the objects according to their importance—to their pictureſque appearance—to the variety reſulting from them—aſſembling the principal groups—or diſperſing ſmaller. (III) PROPRIETY as to character — ſcenery — and acceſſories. (IV) EFFECT: of colours—of Chiaro Oſcuro—together with Effects, general, and particular. (V) COSTUME, and (VI) INTELLIGENCE, or PERSPICUITY, in relating the fact and treating its dependencies.

A RICH compoſition, is that which poſſeſſes taſte, ordonnance, fecundity, which attracts the ſpectator by its beauty and merit. True richneſs of compoſition ariſes not from a multitude of figures, or objects, but from its power of imparting to the ſpectator a multitude of ideas, on one leading idea, in ſo forcible a manner as to excite many ideas.

A BEAUTIFUL compoſition, is that wherein every object is ſo happily ſituated, the groups ſo well contraſted the airs, and attitudes of the figures, ſo properly varied, and the whole ſo *a-propos*, as evinces the ſkill and conduct of the maſter.

A LOADED compoſition, abounds in too many objects, they are too numerous, and multipled. A ſcarcity of objects, on the contrary, *impoveriſhes* a compoſition.

An EXTRAVAGANT compoſition, offers forced attitudes, unnatural forms, falſe diſpoſition, &c. theſe are to be anxiouſly avoided, as are all compoſitions that are *forced*, *cold*, *confuſed*, or *irregular*.

CONNOISSEUR, ſhould ſignify a perſon whoſe knowledge in the principles of art, and their application, enables him to form determinate judgments on ſuch performances as paſs under his ſurvey.

Many perſons paſs for Connoiſſeurs, who by no means deſerve the appellation: They are perhaps ſufficiently informed to diſtinguiſh the manners of certain maſters, or, perhaps, to arraign the detail of a work; but are not bleſſed with that extenſive information, that various ſcience, and that enlarged apprehenſion, which may enable them adequately to enter into, as it were, the principles of the art, and the conceptions of the artiſt.

CONTORSION is expreſſive of attitudes, or features, &c. whoſe repreſentations are beyond the truth of nature. With regard to attitudes, to ſtrain them, or ſo *extremely* to contraſt the poſition of their members, as to contort them, is a principal offence againſt the juſtice and truth of deſign; although perhaps, ſuch attitudes may be *poſſible* to the human figure. As to the parts of the countenance, thoſe perſons who endeavour to render expreſſion remarkably ſenſible and vigorous, are in the greateſt danger of Contorſion; whoſe effect is ſo cloſely allied to the ridiculous, as to need little more exaggeration to complete the carricatura.

CONTOUR is equal in ſignification to OUTLINE, and expreſſes thoſe lines which define the ſuperficies of a figure; which terminate its dimenſions. Contours ſhould not be hard, dry, or ſtiff; they ſhould not be every where equally perceptible, but ſhould be ſoftened, melted, and harmoniouſly declined into the ſurrounding parts; except in ſuch places where diſtinctneſs is requiſite, and which require certainty and force. The grace of Contours depends much on a certain wavingneſs of the line: a gliding, flowing, regular, unbroken (i. e. void of ſharp and diſagreeable angles) eaſy appearance, has a good effect. They ought to be continued, or lengthened (i. e. not ſudden or harſh) to avoid too many pieces. Care however is requiſite, that in giving the member a gliding outline, the anatomy is not injured, nor the bones diſlocated. This rule is of indiſpenſable conſequence to figures ſtanding on one foot only.

CONSTRAINT is ſpoken of a piece whoſe treatment is not firm, bold, and determined, but which ſhews that the hand which produced it, was under doubt and fear. A drawing, for inſtance, which is copied, almoſt always ſhews conſtraint, and thereby is diſtinguiſhable from an original, even without being compared with it.

A figure is conſtrained when its attitude is not eaſy and natural, but forced, affected, or painful.

CONTRAST ſignifies, in painting, a variety, a diſſimilarity of objects, of colours, of forms, of attitudes, and of members: always ſuppoſing each contraſting part to contribute its ſhare to the general welfare, the taſte, beauty, and nature of the piece.

The various diſpoſitions of objects, produces contraſt,

traſt in the groups: for inſtance, if three figures are aſſembled, one is ſeen behind, another before, the third on one ſide: each figure ſhould avoid being a repetition of any other in the ſame group, but ſhould contraſt its companions, and each group ſhould contraſt the other groups in the ſame piece. Contraſt requires alſo a difference among the colours of groups, and the objects which compoſe them. A ſingle colour may ſometimes permit contraſt, if it is capable of bright lights and of deep ſhadows: or if pale in one object, and dark in others.

A figure is ſaid to be well contraſted, when its attitude offers an oppoſition of members, varying their directions, and effects, their diſpoſition, and their appearances, to the beſt advantage.

COPY is a repetition of a picture, ſculpture, engraving, or drawing. That which ſerves to be copied, is called the ORIGINAL, if it be not itſelf a copy, but eſpecially if it be a ſtudy, whether ideal or from nature: which ſeems to be the reaſon why we ſay, *taken from nature*, or a *ſtudy of nature*, rather than, a copy from nature.

The ſource of ideas in an original is nature; art cannot equal this advantage: Yet from the imperfect productions of art, are copies made. In an original all is clear, it permits the moſt free and liberal employment of attitude, colouring, touch, diſpoſition, &c. but in copying, theſe articles being already prepared, and merely to be imitated accurately, the mind is conſtrained, confined, and limited, which prevents the work from poſſeſſing that ſpirit which appears in an original. Even the ſame hand as produced the firſt, is fatigued, and wearied, when about the ſecond. Or if the copyiſt be of ſuperior ſkill to the author of the original, he will not equal that original, becauſe the hand conſtantly falls ſhort of the conceptions of the mind. Indeed a maſter ſeldom takes the trouble of copying; it is uſually the employment of ordinary and junior abilities.

Sometimes however it happens, when a middling painter has ſtarted a happy thought, which by poverty of expreſſion, or otherwiſe, is inadequately rendered, that a copy ſhall ſurpaſs ſuch an original, if a great maſter avails himſelf of the ſame thought, and completes it by the embelliſhment and conduct of his ſuperior abilities, adding to it beauties it did not poſſeſs.

Certain painters have copied pictures ſo exactly, that the greateſt connoiſſeurs have been embarraſſed, if not deceived, in diſtinguiſhing the copy from the original. Collectors of pictures ſhould therefore be careful in purchaſing, eſpecially pictures ſaid to be of the Italian maſters, becauſe they have been very often copied with the greateſt reſemblance and addreſs: and many of theſe copies being old, perhaps nearly as old as their originals, have acquired an additional likeneſs by their age.

In copying, if the copyiſt does not confine himſelf minutely to every trait of his original, yet his copy is but a copy, though not ſervile; as a tranſlation, though not literal, is but a tranſlation.

Certain pieces ſeem to be equivocal, neither copies nor originals; when, for example, in treating his ſubject, the painter uſes the thoughts and figures of a preceding maſter, among thoſe of his own invention. And yet it ſometimes happens, that a part, or parts of a compoſition ſhall reſemble a former, merely by memory, and without deſign; or by accident, as nature may repeat ſuch or ſuch an effect. Heads, for inſtance, may reſemble certain of RAPHAELLE, ſimply becauſe the ſame character being treated, requires correſponding traits. Moreover I do not not ſee wherefore a remarkably fine and applicable character, ſhould not be as readily permitted in painting, as an applicable quotation in writing. If indeed an author borrows throughout, ſet him down for a plagiary; but if he modeſtly inſert the words of another, inſtead of his own, which he ſuppoſes inferior, let him be eſteemed laudable, rather than blamable. For if either painter, or writer, is to be carped at for every line not ſtrictly original, they may well exclaim,

Pereant qui ante nos noſtra dixerunt!

Nor perhaps are the very principles of their arts independent of repetition. When a painter is to repreſent an object he cannot have before him in nature (ſuppoſe a Lion), he muſt procure the beſt poſſible authority for the article; and if he ſucceeds from ſuch information, let him have his praiſe, though a picture from nature may be ſuperior, or more correct; in ſuch a caſe an artiſt muſt uſe the labours of thoſe who have preceded him: and wherefore an artiſt ſhould not ſtudy his ſubject, by peruſing the conceptions of his predeceſſors, as well as an author by peruſing the writings of others on his ſubject, does not appear. It is the conſtant repetition of the works of others under the profeſſion of originality, which contracts guilt.

A painter *copies himſelf*, when he repeats in his compoſitions what he had already produced: this is the firſt ſtep to the formation of a manner. Now as nature has no manner, but is infinitely various, fertile, and prolific throughout all her works, ſo ſhould be the mind, and conſequently the works of an artiſt. A manner is the offspring of that imbecility of mind which is unable to purſue nature thoroughly, and therefore reſts ſatisfied with preſent attainments.

When a painter, to pleaſe his friends, or himſelf, copies one of his compoſitions, and adds what ideas he thinks proper for further improvement, are not ſuch pictures equal to his original? Nor ought we to degrade thoſe copies from immenſe compoſitions on Ceilings, &c. done in freſco, and copied in oil: nor are drawings from pictures, or prints from drawings, properly copies: the difference of the manners of work being too great, and even many of their principles as well as modes of workmanſhip, too diſtinct, to admit the appellation.

To COPY, is the mean for promoting the ſtudies of thoſe not arrived at high degrees of ſkill: variety of manners, of ſtyle, &c. is deſirable, not only becauſe each maſter copied, has his manner of ſeeing nature, but alſo to accuſtom the ſtudent to facility, and to avoid as much as may be his acquiring a ſettled and prejudicial manner.

COPYIST is ſpoken of painters, &c. who do not compoſe works of their own invention, but repeat thoſe of others. However accurate and perfect ſuch works may be, a Copyiſt is not uſually reckoned among good maſters: becauſe the firſt and moſt ingenious parts of his art, are not introduced into his practice.

CORRECTNESS is uſually ſpoken of deſign, but may without offence be applied to other branches of art;

colouring, for inſtance, requires correctneſs no leſs than deſign; and it ſeems not irrelative to ſay, ſuch or ſuch objects are correctly (or incorrectly) coloured. But in general deſign is regarded as correct, or otherwiſe. Correctneſs conſiſts in the accuracy of the proportions, in the truth of the contours, and rounding parts, of figures; and in their effects as to ſhadows.

To correct deſign, the aſſiſtance of Anatomy is indiſpenſable; The human body (in which principally correctneſs is criticized) being capable of great variety of motions, and frequently of effects, inſomuch as to require frequent appeals to nature, and that of a good choice. It is a great draw-back on the merits of a maſter to call him incorrect: yet to this cenſure even TITIAN muſt ſubmit, however excellent in colouring. What had been his merit, had he equalled RAPHAELLE in correctneſs!

The ſeat of correctneſs is the Eye: mathematical preciſion and meaſurements are inadequate to correctneſs; becauſe foreſhortening deſtroys their application. To have the Eye well ſkilled, is a capital advantage; but not to be acquired without continued aſſiduity.

COSTUME is an Italian term, adopted among artiſts, expreſſing the conformity of a repreſentation of any fact, to the fact itſelf as related, or as upon the beſt authority it may be ſuppoſed to have really happened. This conformity extends to the manners of the times, the characters of the perſons, and dreſſes, and accoutrements, the cuſtoms of the place, the buildings, and ſtyle of architecture, the animals, the national taſte, riches, or poverty, and to whatever elſe is appropriate to the action treated.

The manners of the times are only to be underſtood from hiſtoric relations, or remains of paſt ages; which demonſtrates that no little taſte for ſtudy ought to animate the hiſtoric artiſt. The characters of the principal perſonages of the piece, muſt be drawn from the ſame ſource, always with an attention to general nature, and not without conſulting the prevailing ideas of thoſe who are to ſurvey the picture, ſince there are many articles (on the ſubject of morals, &c.) wherein the moderns ſo widely differ from the ancients, as to forbid their introduction: perhaps totally, but certainly to forbid it in full force as an ancient might have treated them.

When no hiſtoric authority exiſts, or is procurable, the artiſt is more at liberty to indulge his invention; but he muſt by no means imitate ſuch objects as are familiar to the ſpectator; ſince if he does, he will hardly perſuade him that the ſcene of the picture is remote, while it contains objects at hand: It will ſeem at moſt a theatrical imitation of ſuch a ſtory, not an hiſtoric relation of it.

It has been debated, whether the Coſtume ſhould be ſtrictly attended to in portraits: it is urged againſt it, that however the faſhion of the times may favour the mode, yet in itſelf it may be ungraceful; that when it is out of faſhion, it will appear awkward, perhaps be thought hideous; and that poſterity may well be ſatisfied without it. On the other hand, it is well known how much this fidelity contributes to reſemblance of the wearer; it becomes hiſtorical to after times; there is no certain univerſal and permanent Coſtume, except in habits of office, or as diſtinguiſhing badges of certain ſocieties; if the perſons repreſented are not above wearing ſuch dreſſes, why ſhould they decline to appear in them in diſtant times? As to the extreme, or pink of the mode, be it remembered that no perſons of ſenſe, but fribbles only, require it—tranſmit them to poſterity as fribbles, and welcome; but to perſons of underſtanding, a certain general reſemblance of their dreſs, &c. is ſufficient; which not only allows a likeneſs that may laſt many years, but alſo permits to the artiſt a more agreeable and picturesque diſpoſition of its parts. As to the idea of antique dreſſes, armour, &c. it ſeems ridiculous: What! a portrait for the inſpection of a man's neareſt friends, ſo treated that they may not diſcover the likeneſs, and this for the ſake of ſpectators many years afterwards, that they may not diſcover the unlikeneſs!

In ſculpture, indeed, which cannot by the artifice of light and ſhadow conceal the offenſive peculiarities of dreſs, much liberty may be allowed. To be ſatisfied that here the mode muſt be very greatly moderated, if not quitted, we need only ſurvey a few tombs whoſe effigies are ſurrounded with the once faſhionable full-bottomed wigs; their uncouth appearances ſhock the principles of art, and create a wiſh that the ſculptor had employed leſs marble, and more ſkill.

After all, if a portrait of a Turk were tranſmitted to England, how ſhould we aſcertain it to be a Turk, without the Coſtume? the Turban, &c. Or a Mandarin of China, how ſhould we diſtinguiſh him without his hat and inſignia? And if diſtant contemporaries would remain ignorant without ſuch information, why ſhould we not accommodate poſterior compatriots with the ſame advantages?

CLEAN, is ſpoken of colours when they poſſeſs a vigour and freſhneſs of tint not deſtroyed by bad mixtures, by teazing, or by negligence; to cleanneſs of colours, contributes the cleanneſs of the pallet and pencils. All ſmall ſubjects, and thoſe which are to be cloſely inſpected, require cleanneſs; eſpecially flowers, and ſtill life.

To CLEAN pictures has been already treated.

CLOTHING of figures requires ſtrict attention to the Coſtume, an advantageous diſplay of the foldings, proper references to ſituations in life of the party, and proper decoration: alſo regard muſt be had to the actions performing: ſince to perform ſome, a perſon may be leſs clothed, than is requiſite for others; and to the ſeaſons, whoſe influence on clothing is notorious.

CRUDE, is ſpoken of colours when they are not accurately adjuſted to their neighbours, but glare and ſhew themſelves improperly: they require moderation and lowering, by breaking, glazing, &c.

Crude is alſo ſpoken of outlines when they appear careleſs and incorrect; they require ſoftening, and harmonizing.

A crude effect, is a general want of union, and harmony.

D.

DARKS are thoſe ſhadows which by being deprived of light, direct or reflected, become ſtrong, deep, and powerful: theſe ſhould never appear among the lights, or lighter parts, as for inſtance, among folds of drapery which croſs the members, ſince by their diſſimilarity to the general tone of their ſituation, they form canals, and gaſhes, rather than folds. Their proper place, is among the larger diviſions of the picture, and their office, to enforce the chiaro oſcuro.

DECORATION, may be taken in two ſenſes; *firſt*, as applied to decorative paintings, ſuch as ſcenes in a theatre, &c. *Secondly*, as referring to thoſe acceſſories, ornaments, or bye-works, as GERARD DE LAIRESSE terms them, which contribute to fill up and compoſe a piece. Among the firſt, may be included, triumphal arches, catafalques, fountains, fire-works, &c. as well real as repreſented: Alſo in ſculpture, ſtatues, trophies, vaſes, &c. The principles of the ſecond have already been incidentally noticed; in general, they ſhould be modeſt, *i. e.* without interference with the main ſubject; but rather ſhould be ſo related to it as to perfect the deſign of it, to fill up what may be deficient, and as they admit certain liberties, theſe may and ſhould contribute alluſively to the intelligence of the hiſtory; obliquely hinting, perhaps, as its origin, or its concluſion, &c.

DELICATE, PENCIL, COLOURING, FINISHING, &c. is uſed, when either of thoſe parts of art is performed in a fine, ſweet, ſoft, and agreeable manner; when the touches &c. without being too ſtrongly marked, are true, natural, and kindly managed.

DEMI-TINT is properly the tone of colour between the lights and the darks; or the paſſage from light to ſhadow: it is evident, therefore, that as it approaches more to either, it partakes moſt of light or of ſhade. The accuracy and gradation of the demi-tint, is a very principal ingredient in harmony, and contributes greatly to the relief of the brighter, or darker colours. The beauty of carnations depends very much upon the demi-tint, as, without it, no good fleſh is to be expected.

To ſucceed in this principle, requires a good underſtanding of the chiaro oſcuro, and alſo of the quality of the colours employed, and the effects they produce when broken: in ſhort, as full half a picture may be in demi-tint to advantage, it is evident, that a judicious management of it is indiſpenſable; it prevents glare, contributes to breadth, and to ſoftneſs and fulneſs of effect. Extremes ſtrike every one, and are eaſily imitable; but the gradations of demi-tint are only found in perfection in the beſt works of the beſt maſters.

DESIGN, by the various ſituations and turnings of lines, by their combinations, and union, repreſents figures of all exiſtent objects, their forms, and their contours. Deſign is the baſis of painting, ſculpture, engraving, &c. which without it would be merely a confuſion of uſeleſs exertions. The ſoul of the art, its energy, its expreſſion, its truth, is Deſign.

The principal parts of Deſign, are accuracy of proportion,

portion, variety and appropriation of character; truth, and force of expreſſion; to complete the whole, Grace.

DESIGN, as it regards the practice, vide DRAWING.

DESIGNER, is a title given to thoſe artiſts who compoſe upon paper their ſubjects of whatever nature, finiſhing them in chalks, waſhing, or tinting them lightly in colours, &c. the term is uſed to prevent their being confounded with painters, &c. as deſigns are not to be confounded with pictures.

When it is ſaid of any maſter, he is a great *deſigner*; it implies that he has thoroughly ſtudied the forms of nature, and has acquired an elevated, happy, and correct manner of rendering them: ſo that not only the forms are repreſented, but they are repreſented with facility, liberty, and vigour, as well as truth, and accuracy.

DETACHED, is ſpoken of objects which, by their diſtinctneſs from whatever forms their back ground, ſeem to advance before it; they ſtand out from it, as it were, and the interval between it and the object is evident. This principle prevents confuſion; but in extremes, introduces hardneſs. In landſcape the parts ſhould be diſtinctly detached, according to their ſituation, and the extent of the proſpect.

DETAIL ſignifies thoſe ſmaller parts and trifling *minutia* of figures, &c. which however important they may be to the operations and functions of nature, yet with regard to pictureſque effect, are apt, if too much particularized, to deprive the moſt noble parts of their juſt diſtinction. It is true, we are well aſſured the eyelaſhes are exiſtent and uſeful, but at that diſtance from a perſon at which we ought to ſurvey a picture, we ſhould rather take for granted that he has eyelaſhes, than be ſaid to ſee them: and the ſame idea applies to a variety of petite and minute articles.

Seduced by the deſire of high finiſhing, it often happens that an artiſt pays more attention to ſuch inſignificants than they deſerve; but it is labour ill beſtowed, and might be prevented, by recollection of the ſimple propoſition, that whatever in a picture, &c. is heightened, immediately lowers others, and deſtroys the equilibrium: the heightenings therefore of details injures the nobler and more important parts, occaſions a dryneſs and ſterility in the piece, and indicates a petite genius, rather than a liberal enthuſiaſm; nor is it always that labour attains its propoſed effect, a few ſmart touches, well placed, and boldly applied, often *hit* better expreſſion, &c. than all poſſible exactneſs about trifles; to whoſe execution a bungler is equal——

The meaneſt ſculptor in the Emilian ſquare
Can imitate in braſs the nails and hair;
Expert at trifles, and a learned fool,
Able to work a part, but not compoſe a whole.

DIRTY, is ſpoken of colours, when by mixtures of inimical pigments, the reſult is a diſagreeable, and heavy compound. This fault is by all means to be avoided, eſpecially in hiſtoric, and portrait painting; in landſcape, almoſt any colour may be uſed in ſome place or other, but ſimplicity, and clearneſs of tints are ever deſirable.

In repairing an old picture, it is often neceſſary to dirty the colours, in order to match them more cloſely to the faded and embrowned colours of the piece.

DISCIPLE, is equivalent to PUPIL, and ſignifies, the ſtudent who has been taught the principles of his art, by ſuch a maſter, whoſe diſciple he is ſaid to be.

DISPOSITION ſeems to be the effect of reflection, and conſideration on thoſe objects, of which the invention has conceived; directing each to occupy that place in the picture, which it may moſt juſtly challenge: it places the actors on the ſcene, according to their importance, and exerts diſcretion, and ſagacity, in the choice of parts, and their pre-conceived effects.

DISTANCE is the uttermoſt termination of a proſpect: it may alſo include parts approaching from that termination towards the offscape. In landſcape this is a very important part; in hiſtory-painting too extenſive diſtances are apt to injure the effect of the figures, by attracting and dividing the ſpectator's attention.

DISTRIBUTION is in its principles not unlike diſpoſition; it may be taken, either as to the objects, or to the light of a piece. The diſtribution of groups, their contraſt, or ſympathy, their forms, their ſtrength, &c. is of great concern. In each group, the ſituation of the figures, thoſe objects which connect or ſeparate groups, as well as thoſe relating the ſtory, require accurate and perſpicuous diſtribution.

The diſtribution of light reſults from the chiaro oſcuro, whoſe principles have been noticed.

DRAPERY is a general term applied to all kinds of clothing, ſtuffs, &c. introduced by artiſts into their compoſitions.

DRAPERIES ought to be conformable to the coſtume, to the character repreſented, and to the appropriate appearance of each kind of manufacture.

Of the COSTUME we have treated.

DRAPERIES ſhould be conformable to the character of their wearer; they contribute very greatly to a diſtinct expreſſion of it. When particular dreſſes are worn by certain perſons, as miniſters, lawyers, officers, &c. the coſtume is the ruling principle; but in general, the draperies of a magiſtrate ought to have noble, large, and majeſtic folds; their movements being ſlow, grave, and orderly, poſſeſſing a dignity correſponding to the ſtation of the wearer; not diſcompoſed by levity, nor fluttering, and agitated by the zephyrs, nor tranſparent, and flimſy: while on the contrary, the draperies of nymphs ſhould not be heavy, and cumberſome, but light, airy, eaſily put in motion, and correſponding by their diſpoſition to certify the action, and character repreſented.

How broad ſoever be the foldings of drapery, they ſhould never ſo conceal the forms of the parts, and members beneath them, as to render undecided their juſt proportions: but the nobler parts of the figure ſhould have their influence on the drapery which covers them; imparting to the folds their directions, and dimenſions, inſomuch that the correctneſs of the naked, and its accuracy of form, ſhould preſent itſelf clearly to the ſpectator.

An extreme and rigorous obſervation of this precept, ill underſtood, would produce the moſt unhappy conſequences. When it is directed to conform to the indications and effects of the naked, it muſt be an object of conſtant attention to prevent the drapery from ſeeming

ing to be paſted on it, or, as if it adhered to the perſon by any attractive power. Indeed in ſculpture, this kind of drapery is tolerated; becauſe of the exceſſive inconvenience attending ample and broad foldings, which from the nature of the materials wrought upon, would ſeem only ſo many rocks. Neither can ſculpture adequately repreſent the difference of ſtuffs, and their various ſuperficies; being hereby confined to what it is capable of gracefully treating, it delights moſt in beauty of form, and takes every occaſion of introducing the naked. Its draperies, therefore, are compoſed on this principle: and whenever the naked can be rendered viſible, there it ſhall be repreſented. And becauſe even the fineſt linen does not adhere to the naked, the ancient ſculptors made uſe of *wet linen*, that by its more immediate connection with the members, it might more perfectly expreſs them, and permit them to glimpſe, as it were, through it. It is evident, that this idea totally excludes all agitated, and flying draperies, with which the Cavalier BERNINI was reproached; and, when we conſider, that however delicately the chiſſel may be worked, yet a maſs of marble *muſt remain*, its inapplication to ſuch objects appears indubitable.

But, in painting the caſe is otherwiſe; it admits a greatneſs, which reſults from amplitude of parts, and of this amplitude the drapery may alſo participate; the folds may be large, but not ſo extenſive as to *weigh down* the figure, or to overload any part of it; or that it ſhould appear ſtifled by its drapery.

The folds ſhould be ſo diſpoſed, that the eye may without heſitation follow their courſes, and clearly diſtinguiſh their principal parts, and diviſions. Small ſolds gliſten too much, and are too intricate, to produce a good effect in picture. Thoſe painters who have too cloſely copied the antique draperies, are apt to render their works hard, ſtiff, poor, and thin; little more animated than marble itſelf.

With regard to draperies adapted to portraits, it were to be wiſhed, that as well perſons painted, as painters, were ſenſible of the force of propriety, and decorum, in chooſing dreſſes correſpondent to their ſituations, and characters; hereby painters in ſuiting their complexions, ages, profeſſions, &c. with applicable draperies, would enhance the merit of their works, and contribute to their perfection, by that aſſociation and compoſition of parts, which is one ſource of ſucceſs.

Painters who employ their talents, in repreſenting common incidents, and actions, ought in general to conform their draperies to the reigning taſte; yet ſo as to beſtow on each, the utmoſt grace of which it is capable, as well as the greateſt veracity. They poſſeſs infinite advantage in having their originals always before their eyes, and being able to conſult nature at any time, and on all occaſions; while the ſtrict obſervance of the coſtume, confines the hiſtory painter; who muſt ſtudy diligently before he can underſtand his ſubject, which perhaps, after all, forces upon him repreſentations void of grace, or dignity. This difficulty ſeems counterbalanced, by the general ignorance of ſpectators, who rarely are more capable of criticizing the coſtume than the artiſt; and therefore do not obſerve incidental deviations from it; which often perplex the painter of modern faſhions, and preſent life, where the rapid variations of modes and dreſſes, require an expertneſs, not expected from the artiſt who treats antique ſubjects. Suppoſe, for inſtance, a Roman ſtory: the moſt general and beſt known forms of the Roman dreſs muſt be ſelected; not thoſe of very remote antiquity, not the *minutia* of the various parts of dreſs, their faſhions, and temporary taſte, even in thoſe times of which our informations is moſt expreſs; the general idea, and the leading principles are thoſe moſt applicate to ſuch compoſitions; and happily are moſt readily to be procured. With regard to Gods and Goddeſſes, poetic authority, pictureſque effect, and apparent propriety, muſt unite, to render their habiliments appropriate. elegant, and ſtriking.

However draperies may be applied, regard muſt always be maintained, to the quality and natural appearance of the ſtuff repreſented. For how can the eye diſtinguiſh ſattin, from linen, unleſs its gloſſy effect be attended to? unleſs the brilliancy and ſparkling of its lights, be juſtly treated? Since its ſmooth texture cannot be *felt*, nor a ſpectator be informed of any of its qualities, except thoſe which are obvious, how is he to know it, and to call it ſattin, unleſs the painter's ſkill evince it? The ſame might be ſaid of every other manufacture, and although we do not expect from an artiſt, the ſame intimate acquaintance with an infinite variety of drapery articles, which is neceſſary to a linen draper, or a mercer; or that he ſhould paint his laces preciſely to a Bruſſels pattern, or to point, yet if he do not maintain an evident diſtinction, and peculiarity of character, he cannot claim applauſe as a painter of drapery.

The liberty which an artiſt poſſeſſes, of giving to his draperies ſuch colours as he pleaſes, ſo as to promote union, or force, at his diſcretion, is a prodigious advantage in favour of drapery: moreover, it is an article which admits of infinite variety in its foldings, and their effects: ſome may be bright, others in ſhade, &c. and yet if happily conducted, without the leaſt apparent conſtraint or improbability.

Draperies are of great utility, to unite the groups, to fill up vacancies, and to prevent the too conſiderable intervals between parts of a picture: they contribute, alſo, to variety, and to ſplendor.

The terms with regard to drapery are, to ſet, or caſt a drapery; *i. e.* to place the folds, &c. in a natural, becoming, and graceful order, and of ſizes &c. adapted to the figure and occaſion. Flying drapery, is that, which is agitated by the air, or wind, which is kept buoyant, and as it were floating. Drapery ſhould not be ſtiff, uneaſy, poor, angular in its lines, nor ſeem as if imitated from the lifeleſs block of a layman: but as if animated nature had been conſulted and copied.

For the uſe of the LAYMAN, ſee that article.

DRAWING, as an art, has been already treated in the LECTURES. It may be conſidered as expreſſing the formation of the contours of objects, and alſo the repreſentation of their correſponding lights and ſhadows, as well in forms, as in force: together with their natural reflections, &c.

DRAWINGS, are either (I) ſlight SKETCHES, thoughts, or hints of a maſter, in which caſe they convey his ſimple and indeterminate ideas only: or (II)

FINISHED, and arranged, as well, in compoſition as chiaro oſcuro, and every other part of painting, except colouring.

Drawings hold a middle ſtation between pictures and prints: they exhibit the fire and animation of a maſter, his ſtyle, his manner, and ſpirit; the fecundity, nobleneſs, and elevation of his genius, and the facility of his hand. The manners of drawing moſt in uſe, are with chalks, with the pen, and with waſhes, of Biſtre, or Indian-ink. Other manners have been already ſuggeſted.

E.

EFFECT, may be conſidered as divided into two branches, GENERAL and PARTICULAR. The firſt being the reſult of the whole piece ariſing from the united efforts of its various parts and principles; each department producing that happy intereſt which is adapted to it, ſo that the PICTURE poſſeſſes a good effect. As to particular effects, they may be taken, (I) with regard to principles; and in this ſenſe it is uſual to underſtand the terms as relating to chiaro oſcuro. (II) With reſpect to parts of a compoſition; it may be ſaid, ſuch, or ſuch a part, has not in nature that effect which an artiſt has given to it: or the effect of ſuch a part is not ſo good in ſuch a place, as it might have been in another, &c.

In ſtudying from nature the effects of particular parts (they often prove very different from previous ideal conception of them), great care ſhould taken that they be conformable to the main principles of the piece; for inſtance, that the point of ſight be not either higher or lower, or more oblique, &c. the error may at firſt ſeem ſmall, yet by careleſs repetition may really prove ſerious.

The effect of a picture on a ſpectator ſhould be conformable to its ſubject, inſpiring gaiety, or ſadneſs, meditation, or mirth.

ELEGANCE, according to Monſieur Du Piles, is the art of repreſenting objects with a good choice, ſuperior to ordinary attempts, with delicacy and addreſs, communicating to the work thoſe natural yet ſtriking graces, which may give ſatisfaction to the ſpectator. In this reſpect, elegance of form is a ſuperior ſtudy.

EMBLEM, is in painting, what a metaphor is in writing; ſignifying ſomething beyond what appears, relating to mental diſpoſition, or to circumſtances improper to be introduced hiſtorically, and therefore hinted at by figures, or other objects: its ſenſe is determined by its application or *context*, whether moral, hiſtorical, elegant, or ſatyrical.

ENEMIES, are colours which when mingled, produce a diſagreeable mixture; and being placed near each other, are hard and unpleaſant.

In general, thoſe colours whoſe reſult when mixed is diſagreeable, are improper as neighbours in any compoſition.

Friendly colours are totally the reverſe.

EPISODE, is in general of the nature of Acces-

SARIES, and ſubject to the ſame regulations as a part of COMPOSITION.

EQUESTRIAN, in ſculpture, is ſpoken of a figure on horſeback: the term is not uſed when ſpeaking of a picture.

EQUILIBRIUM, is ſpoken (I) of a figure; which is well (or ill) balanced, and adjuſted; (II) of a picture, whoſe parts, back grounds, &c. are adapted to the reſt, which ought to be with ſymmetry, harmony, relief, &c. not permitting one ſide to be crowded, another empty; or glaring here and there, while other places are deſtitute of effect.

EXHIBITION, is an aſſemblage of works of art, expoſed to public view. The hiſtory of exhibitions in England, has been given. The time of exhibition, is generally from the latter end of April, during May, or the beginning of Jume.

EXPRESSION, as it relates to the human figure, has been treated in the LECTURES.

GENERAL EXPRESSION is aſſiſted by certain adjuncts, or circumſtances attending on the actors in the piece: ſuch are (I) PEESONAL, dreſs, equipage, enſigns of dignity, crowns, arms, &c. (II) AMUSEMENTS, books for a ſtudent, muſical inſtruments for a lover of that recreation; horſes, dogs, &c. for the chaſe. (III) ALLUSIONS, of which many are to be found in HOGARTH's works. (IV) WRITING, when no other way is left to certify or diſtinguiſh perſons and things.

A few inſtances may illuſtrate this principle. In HOGARTH's "Progreſs of Cruelty," he has indentified the principal character, firſt, as a boy writing his name

"TOM NERO," on a wall: afterwards he is identified by the letter to him, " dear TOMMY," and when being diſſected, by the letters T. N. ſuppoſed to be made by gunpowder on his arm. On the ſame principle has ANNIBAL CARRACHI written on a footſtool, in his picture of Anchiſes and Venus, *Genus unde Latinum*, (referring to the origin of the latian line), becauſe Venus having many lovers, by what other means might Anchiſes be diſtinguiſhed evidently?

Mr. RICHARDSON obſerves " there are certain little circumſtances that contribute to the expreſſion. Such an effect the burning lamps have that are in the carton of healing at the beautiful gate of the temple; one ſees the place is holy, as well as magnificent.

" The large fowl that are ſeen on the fore-ground in the carton of the draught of fiſhes have a good effect. There is a certain ſea-wildneſs in them; and as their food was fiſh, they contribute mightily to expreſs the affair in hand, which was fiſhing. They are a fine part of the ſcene.

" Paſſerotto has drawn a Chriſt's head as going to be crucified, the expreſſion of which is marvellouſly fine; but (excepting the air of the face) nothing is more moving; not the part of the croſs that is ſeen; nor the crown of thorns, nor the drops of blood falling from the wounds that it makes; nothing can expreſs more than an ignominious cord which comes upon part of the ſhoulder and neck.

" If there be any thing particular in the hiſtory of the perſon which is proper to be expreſſed, as it is ſtill a farther deſcription of him, it is a great improvement to the portrait, to them who know that circumſtance. There is an inſtance of this in a picture of Vandyke, of John Lyvens, who is drawn as if he was liſtening at ſomething; which refers to a remarkable ſtory in that man's life.

"In the carton where the people of Lycaonia are going to ſacrifice to St. Paul and Barnabas, the occaſion of this is finely told: The man who was healed of his lameneſs is one of the forwardeſt to expreſs his ſenſe of the divine power which appeared in thoſe apoſtles; and to ſhew it to be him, not only a crutch is under his feet on the ground, but an old man takes up the lappet of his garment, and looks upon the limb which he remembered to have been crippled, and expreſſes great devotion and admiration; which ſentiments are alſo ſeen in the other, with a mixture of joy.

"When the ſtory of Joſeph's interpretation of Pharaoh's dreams was to be related, Raphael hath painted thoſe dreams in two circles over the figures: which he hath alſo done when Joſeph relates his own to his brethren.

"The hyperbolical artifice of Timanthes to expreſs the vaſtneſs of the Cyclops is well known, and was mightily admired by the ancients; he made ſeveral ſatyrs about him, as if he was aſleep; ſome were running away as frightened, others gazing at a diſtance, and one was meaſuring his thumb with his thyrſus, but ſeeming to do it with great caution, leſt he ſhould awake.

"I will add but one example more of this kind, and that is of Nicolas Pouſſin to expreſs a voice, which he has done in the baptiſm of our Saviour, by making the people look up and about, as it is natural for men to do when they hear any ſuch, and know not whence it comes, eſpecially if it be otherwiſe extraordinary, as the caſe was in this hiſtory.

"Another way practiſed by painters to expreſs their ſenſe, which could not otherwiſe be done in painting, is by figures repreſentative of certain things. This they learned from the ancients, of which there are abundance of examples, as in the Antoninian, or rather Aurelian pillar, where to expreſs the rain that fell when the Roman army was preſerved, as they pretended, by the prayers of the Meletenian or thundering legion, the figure of Jupiter Pluvius is introduced.

"One inſtance more of an improvement upon the ſubject well deſerves to be added. I have ſeen a picture of Albani, a madona, the child is aſleep; the ſubject is a common, a plain one; to heighten it the painter has repreſented Chriſt dreaming of his future paſſion. How is this indicated? By placing juſt by his head a ſort of glaſs vaſe, wherein is ſeen faintly, and as it were by reflection (ſeen through a glaſs darkly), the croſs, and other inſtruments of his ſuffering."

Sometimes the general expreſſion is ſpoilt by overſight; as in the inſtance of a bird ſitting on an ear of corn, *without bending it*: or, that of a *ſtraight ſtring* from a blind beggar's hand to his dog's neck; which would certainly choak the dog: or that of a dead body ſeeming to *help itſelf* into the ſepulchre: and by other inattentions.

EXTREMITIES, in a figure, are the head, the hands, the feet, the knees, and other junctures. The extremities ſhould never be concealed: if they *muſt* be clothed, yet they ſhould ſhew themſelves through the drapery, by their protuberance and effect.

F.

FACILITY, ſignifies the readineſs, promptitude, and alacrity of the artiſt's mind, in conception, or of his hand in repreſentation; the fertility of his ideas, their juſtneſs; and application to the ſubject, their diſpoſition, &c.

Facility of hand, requires a free and ſpirited touch, liberty, and vigor of pencil, &c. but this boldneſs and vivacity becomes a fault where it is not regulated by ſcientific accuracy: ſo that to acquire facility, are neceſſary, intimate knowledge of the objects repreſented, their forms, combinations, &c. and an habituated practice. Thus it appears that judicious theory, and confirmed experience, contribute to facility.

FINISHING propoſes as its purſuit, the moſt ſcrupulous attention to every part of a piece; to give the utmoſt truth to its objects. Very great care to finiſh ſome parts of a picture, is apt to injure the effect of others; it is apt, alſo, to weary the mind of an artiſt, and thereby injure the liberty of his hand: but when finiſhing is united with freedom, when it is delicate and light, it by very much exceeds (for cabinet pieces eſpecially) the ſlight productions of haſte and celerity.

FLOWER PAINTING is a diſtinct branch of art; like landſcape, portrait, &c. it requires clearneſs of tint, a happy adjuſtment of the various flowers, as productive of harmony and effect, and a certain ſprightlyneſs, and gaiety, without which flowers are heavy and inefficient.

It is a too frequent error, to repreſent in one group, flowers which do not blow or appear at the ſame time: this mixture of ſummer and winter is very reprehenſible.

FORCE is the reſult of a judicious application of the chiaro oſcuro; its leading principle is contraſt.

FORE-SHORTENING, is the effect of perſpective, and has been explained in the LECTURES. In general, this is a difficult part of ſtudy, but when well executed very deceptive, as it gives the idea of projection and interval, which otherwiſe is unattainable: yet this principle too abundantly repeated loſes its effect, and injures the reſt of a picture.

FRONT OF A PICTURE requires a boldneſs and freedom of touch, a diſtinctneſs, and force of treatment, in order to make a ſtrong impreſſion on the ſpectator: as this part of the picture is always ſuppoſed to be near the ſpectator, the objects may be rendered as natural as poſſible, ſo that by a little exertion it ſhould ſeem eaſy for him to feel as well as ſee them; yet always avoiding *hardneſs*, diſunion, and diſſimilarity to the other parts.

G.

GOTHIC may be generally underſtood in much the ſame ſenſe as BARBAROUS; though in fact it was the taſte adopted by certain northern nations, whoſe ravages and deſolations of the arts in Italy, &c. are well known. As moſt old churches, &c. in England are gothic, there is no need to particularize this manner: which however inferior to the elegance of the antique, has yet, in its beſt examples, great richneſs and ſolemnity.

GRACE is a certain characteriſtic quality, which renders objects agreeable and delighting to the ſpectator.

A figure may be well drawn, yet not be graceful; or well coloured yet poſſeſs no grace; may even be beautiful, yet not graceful.—Whence then is grace?

This ſubject may be treated negatively and poſitively. The firſt is ſo clear to general underſtanding, that little difference of opinion is maintained on it. Whatever is not accurate, or in character, or well placed, or intereſting, is not graceful: whatever ſhocks the feelings of the ſpectator, or is repugnant to humanity, or to civility and politeneſs, to decorum of manners, and to elegance of ſentiment, is not graceful.—Is the converſe of this grace?—Grace is of ſeveral kinds.

Grace is characteriſtic: there is grace peculiar to youth, to maturity, to age. Grace is a happy treatment of beauty inſpiring elegant ideas. Its ſource muſt be ſought for in the mind.

As to the force of rules in producing grace, it ſeems inapplicable: Rules are always more or leſs mathematical; now, who conceives of mathematical grace? Rather, the power of deſigning a graceful figure, is the quality of a happy imagination, which by determining forms—and their relations; lines—and their directions; images to itſelf grace and elegance: If to thought thus graceful, be added judgment to place ideas to the beſt advantage, where they may be beſt ſupported, and ſurveyed, the reſult is—delight.

Graceful movement is uſually tranſitory and fugitive; it requires attention, and obſervation, to perceive it and profit by it. To the aſſiſtance of ſuch obſervation, a hint or two may contribute.

The firſt thing we notice when a perſon preſents himſelf in company, is, the air of his head: it is more or leſs bending, forwards, or ſideways; is free, or ſtiff and conſtrained. This part eſpecially requires notice, becauſe, the airs of the heads are the firſt things which ſtrike in a picture. The attitudes of the arms are of great conſequence, whether like, or unlike, parallel, or varied; the relation of the line, or lines, they make to that of the head, and neck; to that of the body; alſo the forms of the hands, their motions, the relations of the lines of their motions to that, or thoſe of the arms, the ſituations of the fingers, &c. In the body, the line of its motion, its attitude, its eaſe, and free deportment, the abſence of conſtraint and embarraſſment; the abſence alſo of affectation; the polite, kind, and engaging manner of performing certain actions, &c. when a perſon not only does readily what he does, but gracefully alſo. In a word, grace is a happy ſelection of nature, ſeen in her beſt moments: which, when repeated, excites love rather than admiration, and pleaſure mingled with approbation, rather than ſurpriſe: It pervades the whole figure, from head to foot, by variety, yet union, by harmony and intimate relation, though diverſified by innumerable diſtinctions and changes.

GRANDEUR is dignity united to grace: it is a nobleneſs and ſuperiority, connected with eaſe and politeneſs. That this quality, as well as grace, ſhould vary with different perſons is not wonderful; and while individually, the ſenſations of mankind are *(ab origine)* diſtinct, and ariſe from unequal and variable motions of the mind, there will always be diverſity of opinions, both on grace and grandeur. In fact, this diverſity of opinions, and ſentiments, and ideas, is among the inſuperable impediments to a definition of grace: At the ſame time, it is a happy circumſtance for artiſts, whoſe works are therefore likely, if rejected as graceleſs, or undignified by ſome, to be admired as graceful and grand by others.

GRANDEUR of manner, is intimately connected with a rejection of the minute and trifling parts of a ſubject, bringing forward the more important and noble parts, and placing them to the beſt advantage, without any competitors whereby to divert the eye from their complete effect.

GRAPES, BUNCH OF, is the model which nature offers to artiſts for their conduct in compoſition, eſpecially of the chiaro oſcuro; wherein the parts are ſo diſpoſed, that they form a WHOLE, in which many *contiguous* parts may be enlightened, many in ſhade, and others varying in medium tints: As in the bunch of grapes, thoſe in the center are conſpicuous, others recede, as well in effect as in ſituation, going off gradually, without any offenſive ſuddenneſs, while the infinitely varying reflections preſerve a harmony, and augment the *ſpectacle*, without permitting obtruſive glare.

GROTESQUE is a kind of ſtyle in painting and ſculpture, which takes unbounded liberties with the human figure, or other objects; beginning, for inſtance, with a cherub's head and body, and ending in a wreath of ornament; or to a lion's fore part, uniting capricious and whimſical decorations, variouſly coloured, &c.

They are called groteſques, becauſe imitated from the ſubterranean ruins of the baths of TITUS (called *grotta*). GIOVANNI DA UDINE was the reſtorer of this libertine manner, as VITRUVIUS has juſtly reproached it with being; it however maintains a place, becauſe convenient for ornament.

GROUP, is both in painting and ſculpture, an aſſemblage of ſeveral figures. The term is extended to aſſemblages of all kinds of objects, animals, fruit, &c. The figures in a group ought to have a relation to each other, a correſpondence, and mutuality; they ought to contribute to the ſame action, and to raiſe the ſame, or at leaſt a ſimilar, ſenſation. Groups are thus conſidered with reſpect to compoſition. Alſo in clear obſcure, they are objects whereon the light falls, ſo as to raiſe attention, and from which ſhadows originate, ſo as to ſupport the lights; whereby the eye regards the group as a ſimple object. Any number of figures may enter into a group, but it is evident that if they are too numerous, the ſimplicity of the group is deſtroyed. When a compoſition requires ſeveral groups, they ſhould be arranged on the principle of a group itſelf; that is to ſay, the parts, though related, ſhould yet be diſtinct, and the principal ſuffer no abatement by its competitors: Thus a large compoſition is a group of groups, always offering a firſt, or chief; and ſuch ſupports as are requiſite; generally a ſecond, and a third; more groups would embarraſs attention, leſs would be heavy and confuſed, as well as prevent the neceſſary vacancies which divide without diſtancing them. In a hiſtory containing twelve figures (which are uſually ſufficient for any ſtory), three groups will permit each figure to be diſtinct, without injuring the importance of the principal,

H.

HARMONY is the reſult of a judicious, proportionate, varied, yet connected, management of chiaro oſcuro, colouring, drawing, &c.

The term is generally adopted in reference to colouring: Its principles are (I) UNION, the abſence of inimical and heterogeneous colours and tints, (II) VARIETY, whereby every colour is heightened, and rendered more *piquant* by oppoſition, yet with delicacy and ſkill.

Some perſons have ſuppoſed that a harmony of colours might be formed on the principles of muſic; but the idea ſeems impoſſible, to reduce to practice.

HISTORY PAINTING, ſelects, from events real or ſuppoſed, the action which it deſigns to repreſent; and generally, it ſhould be ſome elevated ſubject, capable of grandeur and dignity, and affording ſcope for the exertions of art.

This branch of painting claims, and is allowed, the firſt rank in the art; it is the moſt difficult, as well as moſt noble; requiring in the artiſt an elevated mind, a fertile imagination, an heroic genius, and generous ſentiments; together with correct deſign, taſte, fidelity, expreſſion, and learning. Yet theſe are imperfect, without grace and ſuavity.

HOLES are thoſe patches of dark and blackiſh colours, which are placed *mal-a-propos* on the front of a picture; generally with intention to procure force, but which, when viewed at a juſt diſtance, by hiding the objects they contain, ſeem rather ſo many impervious pits, than maſſes of regulated and tender ſhade.

I.

IMPRESSIONS are prints taken off copper-plates at the rolling preſs; and are either good or bad, according to the truth with which they repreſent the work on the plate: if they are too faint, or too full, they are equally bad: the firſt being deficient in force, the latter in clearneſs; which two qualities ought to unite in a perfect impreſſion.

ICONOLOGY, or the ſcience of **Emblems**, often expreſſes, by direct means, what narration or poetry fails of, when moſt prolix; and has the advantage over writing, of being more generally underſtood. Its **antiquity** is unqueſtionable; whether we recur to the *ſacred writings*, or the *hieroglyphics of Egypt*, we find *emblematical* repreſentations cultivated, and even communicated as a ſcience, in ages of remoteſt antiquity.

In later ages, ſigns alſo have been choſen to convey the ideas of iconology: Theſe are taken from ordinary occurrences of nature, or from various properties of natural productions, which, being open to general obſervation, are preſumed to be generally intelligible.

To moſt ſpecies of creatures, nature has given a certain character, diſtinct from all other; to the lion, courage; to the eagle, quickneſs of ſight as well as celerity; to the elephant, ſagacity; to the fox, cunning: not that we credit every tale related of theſe animals, yet preſume enough to be truth to juſtify their repreſentations as ſymbolical of the ſame propenſities in the human mind.

Subjects alſo of the vegetable kingdom, are uſed as expreſſive *inſignia*, in this ſcience: Trees remarkable for their ſtrength, or ſhrubs obſervable for their fragrance, are emblems eaſy to the mind; and, when well adapted, equally pleaſing. Who is there but imagines ſomething mournful in the Cypreſs, or plaintive in the weeping Willow? Who is not ſenſible of the beauty of the Roſe, or feels not the majeſty of the Cedar?

The machines, implements and utenſils, employed by mankind, become ſignificant emblems: the Plough is a juſt ſymbol of agriculture, as the Sword is of war. To an emblem of Muſic, we uſe ſuch muſical inſtruments as are known among us; as to a figure of Painting, we inſert the pallette and pencils.

Particular countries, cities, &c. have generally ſomewhat peculiar to themſelves, either the growth of the country, or manufacture of the city; or, perhaps, a particular cuſtom, privilege, or character, diſtinguiſhes them from others, and being judiciouſly employed, forms a becoming alluſion to the ſubject intended.

Iconology exacts three principal qualities; *firſt*, that it be INTELLIGIBLE, *i. e.* the ſymbols introduced ſpeak at once to the eye and to the underſtanding, their relation and application to the ſubject expreſſed, being obvious and clear. It is highly offenſive to keep the attention long in ſuſpenſe, ere it can decypher newly-invented or round-about-related tokens, myſterious as free-maſons ſigns. This obſcurity is contrary to the principle of introducing ſymbols, which is, explanation, information, or alluſion.

The *ſecond* quality neceſſary in emblems, is, that they ſhould be AUTHORIZED by cuſtomary uſage. This authority is uſually attributed to the antique; but perhaps the influence allowed to antiquity on this ſubject is to be regretted. It ſeems evident that with regard to religious emblems or ideas, we are happily placed under a diſpenſation ſo different, that moſt heathen ſentiments are either contradicted or ſuperſeded: the ſame may be ſaid of many philoſophical truths; our information whereon is infinitely ſuperior to their imaginations. But in thoſe claſſes of ſymbols which are arbitrary, emblems of antiquity being generally received, are far more intelligible than others now compoſed might be; whence their uſe ſeems indiſpenſable.

The *third* quality of emblematical figures, is, that they be NECESSARY; if the buſineſs can be accompliſhed without them, they muſt be omitted, for if introduced without warrantable occaſion, like miſapplied epithets in writing, they embarraſs more than they enforce.

The treatment proper to emblematical introductions, is that of acceſſories, not of principals.

IMAGINATION is that quality of the mind whereby we think, conceive, invent, and combine ideas. One of the moſt neceſſary qualities for an artiſt, is a lively, graceful imagination.

To aſſiſt the imagination, it has been ſuggeſted, that recourſe may be had to the various effects of accidental cauſes, which ſhew themſelves in objects around us; ſuch as battered walls, veins of marble, &c. but however theſe may aid imagination in an eccentric and irregular manner, they are by no means capable of imparting grace and elegance: which qualities are eſſential to a pleaſing imagination.

IMITATOR is the character of artiſts who ſo cloſely follow the manners of other maſters, as not infrequently to deceive the beſt informed judges. DAVID TENIERS was ſo good an imitator, as to procure himſelf the appellation of *the ape of painting*.

INTERESTING, relates either to the nature of a ſubject, or the manner of treating it. A ſubject may be intereſting by its pathos, or its relation to the ſpectator, or its general importance: An intereſting manner of relating ſuch a ſubject, is the reſult of feeling and ſentiment, of taſte and judgment.

INVENTION is a part of compoſition, which ſelects the objects, &c. requiſite to the ſubject treated.

When an artiſt has determined on his ſubject, he ought well to imprint it on his mind; to intereſt himſelf in the action; to tranſport himſelf in idea to the very tranſaction; to examine every article connected with it, or related to it; every circumſtance or acceſſory which may be uſeful or becoming; and theſe he muſt apply to the beſt advantage, omitting redundancies, and confining himſelf to propriety, in his thoughts, expreſſions, and incidents.

To aſſiſt invention, are neceſſary, conſtant ſtudy, general converſation among mankind, a readineſs of remark on occurrent effects, a retentive memory, a habit of rapid ſketching, an acquaintance with the works of the beſt maſters, the beſt hiſtories, the beſt poets, and whatever is a happy effort of inventive genius.

K.

KNOWLEDGE is to be acquired only by reflection on good works, by a regular attention to the effects of nature, and the methods of imitation which have been practiſed by ingenious and excellent maſters. This latter knowledge is eſpecially requiſite to determine the genuine productions of any particular maſter.

KEEPING has been already explained in the LECTURES.

L.

LANDSCAPE, vide the LECTURES.

LAYMAN is a figure generally of wood (eſpecially when large), but often of cork, ozier twigs, or even of cane, card, and other light ſubſtances: the parts are proportioned to thoſe of the human body, and the joints are capable of motion, ſometimes by being made of braſs, on the principle of the ball and ſocket (theſe are by very much the beſt), but in cheaper conſtructions the joints are made of balls, cut croſſwiſe to the center, and a catgut ſtring paſſed through the orifice thus procured.

The uſe of the layman is, to ſerve as a model, whereon to diſpoſe draperies; eſpecially in ſuch attitudes as being difficult to maintain, would tire a living model; they hint alſo at the effects of foreſhortening in ceiling figures and others. Lay figures of animals alſo are uſeful, by taking ſuch attitudes as the animals themſelves would not at command aſſume.

As the too frequent uſe of the layman is very injurious, we ſhall offer a few hints which may regulate its introduction.

Artiſts acknowledge that correct deſign is only to be attained by ſtudy of living nature, and therefore, notwithſtanding the natural mobility of the life, and the inſtability alſo of the light, they yet attentively ſtudy nature. Wherefore then ſhould they not ſurmount the ſame difficulties in treating drapery, and why ſhould they *copy* from a lifeleſs block, in hope, perhaps, of imitating ſomewhat more nicely the exactitude of folds, or the *minutiæ* of the demi-tints; and this at the expence of the ardour and vigour of inſtantaneous effects? Nor is this all; for by having conſtantly before their eyes the imperfect and clumſy proportions of a layman, they will be liable to ſlide into an awkwardneſs of deſign and repreſentation, which cannot but be injurious to their works. Add to this, it often happens, that the drapery they ſtudied is much more highly finiſhed than the naked, or principal parts, whereby the unity of the imitation is loſt, and the care and pains of the artiſt worſe than loſt.

Theſe evils muſt be avoided in the uſe of the layman, and when it is treated with freedom and liberty, its ſervices are great: The means of attaining ſuch freedom are, to ſtudy this article (drapery) in nature at large, and to endeavour at a facility in giving to each ſpecies of ſtuff that touch which it requires, with lightneſs and dexterity; whereby will be avoided the too cloſe imitation of thoſe innumerable little lights, reflections, and trifling demi-tints and ſhades, which bewilder the artiſt who too cloſely copies a motionleſs layman.

LAME, is ſaid of a figure when it does not correſpond in its parts, or is not juſtly drawn; when a foot is miſplaced, or is longer than its fellow; or the fingers too large or too ſmall for the hand, &c.

LEAFING, is of great conſequence in painting landſcape; each maſter has his manner of leaſing. The general rule is, to repreſent the leafing parts by maſſes of ſhade, and to relieve them by maſſes of lights inſerted upon them, and carefully degraded; theſe are further ſtrengthened by ſuch ſmart touches, as well of dark as of light, as may be requiſite. Theſe touches ſhould always follow the courſe of the leaves, but without degenerating into detail and dryneſs, or as if the artiſt had *counted his leaves.*

LIGHT AND SHADOW, vide CHIARO OSCURO.

LIGHT in which to place a picture, ſhould always be the ſame as that ſuppoſed in the piece, otherwiſe it is a falſe light, and detrimental to the effect of the picture; as alſo when the light gliſtens againſt the ſurface of the canvas.

LIGHT HAND, is equivalent to freedom, liberty, &c. of management and conduct of the neceſſary utenſils; whether the chiſſel, pencil, graver, &c.

LIBERTY of hand, is uſed in a ſenſe not very different.

LICENCES are certain liberties granted to artiſts in the conduct of ſubjects, whereby they are freed from that ſlaviſh attention to abſolute identity of repreſentation, of which the article treated is capable. If, for inſtance, an artiſt is a ſpectator of a ſcene which he wiſhes to compoſe, it does not follow, that he ſhall not deviate from the lights which fell on the figures, or, that he ſhall place every perſon exactly in the attitude he really was in; or every group exactly on that ſpot which it occupied; when by a little variation the whole may be greatly amended in regard to pictureſque effect, and artiſt-like treatment. On the other hand, it would be unſufferable liberty in an artiſt, who treating the ſtory of DIOGENES and ALEXANDER, ſhould make the *ſhadow* of DIOGENES fall on the monarch: or, if a general, as HANNIBAL, had contrived that his enemies ſhould attack him with the ſun ſhining in their faces, if an artiſt repreſents either his enemies in ſhade, or no ſun at all, this would be almoſt criminal in treating ſuch a ſtory.

LOCAL COLOUR, is that proper and natural to an object, and which diſtinguiſhes it from others, and which it always preſerves. Local colours are good, in proportion to their veracity.

LOZENGE STROKES in engraving, are ſtrokes croſſing each other with more or leſs obliquity: too lozenge is bad.

M.

MANNER, is that method of working, that touch that taſte, that habitude, as well as that train of thought, invention, and management, which is proper to every particular maſter; which characterizes his productions, and diſtinguiſhes his works: as ſometimes a manner diſtinguiſhes a whole ſchool.

Manner, in painting, may be conſidered as equivalent to manner or ſtyle in writing: thus the manner of Cicero or Demosthenes are as proper, as the manners of Raphaelle or Titian.

To form a manner, and to be a manneriſt, are two diſtinct articles. Though an artiſt propoſes to himſelf to imitate nature, and nature has no manner, yet by that particularity of ſeeing nature which is proper to himſelf, he will actually acquire a correſponding method of imitating thoſe effects, which he is perpetually inſpecting: Whereas a manneriſt, not only quits nature and truth, but alſo repeats himſelf, not nature, in his productions: as if all his objects were caſt in the ſame mould, nor varied in their appropriate characters or colours.

In the courſe of an artiſt's works, it is uſual to diſtinguiſh three manners: *firſt*, that acquired while under tuition; which ordinarily remains a long time, as being powerful impreſſions, made in youth, and ſtrengthened by that reſpect with which young perſons ſurvey the productions of their maſters. If the manner of the maſter is good, it is infinitely happy for the pupil; if bad, he has two difficult things to perform, firſt to relinquiſh a bad manner, ſecondly to acquire a good one; in reference to this difficulty, the Italians often ſay, "young man, if you knew nothing, you would ſoon know ſomething."

The *ſecond* manner of a maſter is, that which he forms to himſelf as the reſult of mature reflection, ſtudy, and judgement, wherein his abilities having attained a ripeneſs, and ſufficiency, he is able to depend on his own talents; and this is uſually the beſt Time of an artiſt; he produces his happieſt works, and giving full ſcope to his genius, ſhews of what it is capable.

As life declines, the manner of an artiſt declines with it, and he ſlides into a *third* manner, leſs vigorous, leſs bold, leſs decided, than his beſt. His works now are rather the reſult of former habit, than of preſent energy; rather the remaining vibrations of a ſtring, than harmonious tone; and this more or leſs, according to the temperament or ſituation of an artiſt, and the nature of his works.

It is not more difficult to a well informed judge to diſtinguiſh the manner of a maſter, than to know the hand writing of any one; and if two men do not form exactly alike their A's and B's, no wonder they differ in repreſenting a hand, a head, or a figure. This is to be underſtood of natural and regular manners; not of imitations and forgeries.

Manners, as ſpoken of the *Antique*, *Gothic*, *Chineſe*, &c. is eaſily underſtood, as relating to the mode of workmanſhip peculiar to ſuch inſtances.

Manners are ſaid to be ſtrong, weak, dry, heavy, &c.

Mannerist is explained above.

MASQUE, is the repreſentation of the face only ſeparate from the head, &c. it is uſed frequently in ſculpture, for key ſtones, &c. over doors and arches: When it repreſents an animal, it is termed a Muffle.

MASSES are thoſe larger diviſions of a compoſition, whereon depends the effect of the whole; they are aggregates, or collections of parts, and ought to be varied in colours, forms, effects, &c. as well of lights, as of ſhadows.

MEALY is ſpoken of colours which appear faded, *whitened*, grey in their ſhades, and white in their lights; as if they had been ſprinkled with meal. This is by all means to be avoided.

MINIATURE Painting has been already explained.

MIRROR is a very uſeful article to a painter, as a kind of critic to which he may appeal on all occaſions: By the diſtance it gives to objects, and by reverſing them, it ſhews many defects, of which an artiſt might not otherwiſe be aware. It ſhews principally the effect of the maſſes, their relations, and the force and diſtribution of the colours, &c.

MODELS are objects of whatever nature, which are particularly ſtudied, and copied, by artiſts. At an academy, the model is uſually ſet naked, for the ſtudy of the human figure.

MODELLING has been explained.

MOSAIC, anciently called *Muſaique*, *opus Muſivum*, is a manner of work, wherein by placing ſide by ſide an innumerable number of little bits of coloured ſtones, or glaſs, and ſuiting their forms, and colours, to the requiſite drawing, it produces repreſentations of various ſubjects. The pieces are inſerted into, and united by, a kind of ſtrong ſtucco; and being themſelves of durable materials, they retain their freſhneſs and effect for ages. They are always copies of pictures, and their progreſs extremely ſlow and tedious; it was in requeſt among the Romans, and is ſomewhat encouraged in Italy, but is not practiſed in England.

N.

NAKED expreſſes all thoſe parts of a figure which are not clothed. As it requires ſkill to execute the naked well, artiſts in general are fond of ſhewing their ability in this article. It is, however, reprehenſible to introduce it on all occaſions; and however excellent may be the group of LAOCOON and his ſons, yet, as it is not to be thought they engaged naked in the ſolemnity of a ſacrifice, it ſhocks probability to repreſent them ſo; a licence which it would ill become any modern artiſt to aſſume.

The naked requires ſoftneſs and delicacy: This is, however, carried too far by ſome artiſts, who forget its firmneſs; but this is a better fault (if faults can be at all good) than hardneſs and ſtiffneſs.

NAKED is alſo ſpoken of a compoſition, where the objects are thin, and ſcattered; which requires more variety, and richneſs, to render it pictureſque.

NATURE comprehends every viſible object which may be repreſented: Whatever throughout creation is an object of ſight, may be alſo an object of imitation.

To imitate Nature, is not to follow or copy objects, point by point, even ſuppoſing the articles are of a good choice: Still leſs is it juſt imitation of Nature, to take up contentedly with her ordinary and inferior productions, without ſeeking for beauties more exalted

and

and noble: Theſe ought to attract the artiſt's attention; nor ſhould he think himſelf ſucceſsful, ſhort of that perfection which Nature is capable of producing. Nature is the ſovereign and arbitratrix of Art, yet rarely or never is totally free from defects; theſe the artiſt muſt correct in one inſtance, by aſſiſtance drawn from obſervation of other inſtances, which are free from ſuch blemiſhes. Moreover, many of the beauties of Nature are fugitive, and tranſitory; theſe, though of momentary duration, the artiſt muſt, as it were, ſeize, and appropriate, in order to introduce and imitate them in his works.

We muſt not, however, ſo implicitly attach ourſelves to Nature, as to forbid the exertion of genius or ſtudy; for moſt parts of Nature, when combined with, or oppoſed to others, are liable to ill effects, unleſs they receive from the artiſt a certain turn, diſpoſition, and harmony, ſweetening them, and rendering them acceptable to their aſſociates.

Unfortunately many artiſts, perhaps moſt, ſee Nature in a falſe, or artificial light, ſuch as they have *learned* to ſee her. Whereas, though Art, as we have ſaid, is neceſſary and uſeful, yet its province is not to controul or contradict, but to regulate Nature: It may be termed the EDITOR of Nature. The ancients arrived at their perfection upon this principle, and by judicious aſſemblage of beauties, they exceeded the beauty of general Nature; not by ſurpaſſing, but by combining Nature's uncommon excellencies.

NIMBUS is an obſolete term, ſignificate of the rays placed by painters, &c. around the heads of ſaints, &c.

At preſent, it is rather termed a GLORY; its uſe is to diſtinguiſh the perſonages to whom it is applied, when no particular or ſtriking action is performing by them.

NOBLE, is ſpoken of an artiſt, as he has elevated and grand ideas of his ſubjects; or, of a picture, as it contains a ſubject nobly treated, free from baſe, low, mean, and vile ideas, characters, expreſſions, &c. from degrading and diſagreeable effects of any kind. Some perſons have a happy talent of rendering even trifling ſubjects in a happy and noble manner.

NUDITY is ſometimes taken for the naked in general, but uſually for thoſe parts which Nature teaches to conceal. That any good painter ſhould find ſatiſfaction in repreſenting, or in omitting to conceal, them is aſtoniſhing!

O.

OPPOSITION of colours (the ſame as ANTIPATHY), of lights and ſhadows, of forms, of characters, of effects, of expreſſions, contributes to excellence, by diverſity and force.

OPTICS, is a neceſſary ſtudy to artiſts; not only as it forms part of PERSPECTIVE, but as it teaches them what effects their works are likely to have when finiſhed, and placed in their ſtations. The effects of natural objects being altogether ſubject to the rules of optics, muſt needs render this ſtudy deſirable to an artiſt. Its principles,

ples, though not very abſtruſe to diligent attention, are yet too extenſive to be treated here.

ORIGINAL is ſpoken of any work of painting, ſculpture, deſign, &c. done after nature, or the fruit of invention. It is not eaſy to determine whether a work be an original, or a copy, if done by a good hand: but as it is uſually in treating the minor parts, and in the conſtraint viſible in the treatment and touch of ſmaller objects, that a copyiſt fails, therefore, in examining a picture, &c. we ſhould attend to the invention, and to the execution: If the firſt is good, well ſtudied, and noble, while the latter is poor, and graceleſs, it indicates that the ſame maſter did not perform both parts; while on the contrary, if the handling, and touch, correſpond to the dignity of ſentiment, and ſhew facility and promptitude, ſuch as might be expected from the maſter whoſe manner of thinking and conception appears in the compoſition, &c. it may be pronounced either an original, or equal to one in merit and value.

Julio Romano is ſaid to have taken for an original on which himſelf had worked, a copy by Andrea del Sarto: On being convinced of his error, by a private mark behind the canvas, he exclaimed, it was ſuperior to an original, as containing the merit of three maſters, viz. Raphaelle (the author of the piece), himſelf, and Del Sarto. Though it is not eaſy to determine whether a piece be original, yet if it be meritorious, what more is wanting to give ſatisfaction on inſpecting it?

ORNAMENTS, though they contribute very much to the decoration and embelliſhment of a picture, yet require great taſte and diſcretion in the artiſt to diſtribute them well; as an acceſſory they are apt to predominate. Pearls, precious ſtones, gold, &c. ought to be happily introduced, or totally omitted; at any rate they ought to be rather ſcarce than profuſe. Even ornaments in architecture, if too crowded, loſe their effect, and injure more material articles. In a picture they are too cloſely allied to *minutia*.

OUTLINE is the ſame as Contour: Outlines ought to be pure, gliding, graceful, and free; not hard nor offenſive, nor every where equally viſible, or equally detached from the back ground.

P.

PAINTING is the art of repreſenting objects by means of deſign and colours. As nature is infinitely various, as well in objects as in effects, and as painting is an imitative art of unlimited extent, like the ſource from whence it originates; the greateſt genius may find ſufficient ſcope for its exertions in any one branch of art to which it may be inclined: and this is very much to be preferred before a ſuperficial acquaintance with many.

Painting is uſually divided into ſeveral claſſes.

Painters of History. Vide History.

Painters of Portraits. Vide Portrait.

Landscape Painters.

Battle Painters.

Marine or Sea-Piece Painters.

Animal or Cattle Painters.
Flower Painters.
Architecture Painters.
Decoration and Scene Painters.
Still-Life Painters.
Miniature Painters.
Painters in Enamel.
Painters on Glass, &c. &c.

As to the manners of painting, they have already been treated: It is eaſy to perceive, that each department requires much ſtudy and knowledge, as well as management proper to itſelf.

PASSIONS have been already treated in the Lectures: They muſt always be ſtudied from nature, and in the beſt antiques and pictures. The philoſophical ſtudy of the paſſions, if not indiſpenſable to an artiſt, yet cannot fail of being extremely uſeful.

PASTICHE; this is an Italian term, applied to pictures painted by one maſter in the manner of another maſter, counterfeiting not only the ſtyle of drawing, but alſo the colouring, handling, &c. Vide Imitator.

Mignard, to pique Le Brun, painted a Magdalen, in the manner of Guido; he put on her head a cardinal's cap, and painted the treſſes of her hair, &c. upon it: It was ſo perfect an imitation, that Le Brun, and every body with him, regarded it as a genuine Guido. Mignard alone maintained the contrary; and to prove his property, told them, they would find painted under the hair, a cardinal's cap. Le Brun, thus convinced, replied to him, *Well, then, always paint Guidos.*

IL PETIMENTO, is an Italian term uſed to ſignify thoſe ſtudies in which the parts are turned various ways; for inſtance, the heads, or arms, or legs thrown about on all ſides, &c. whereby the author has endeavoured to diſcover and ſelect that which beſt ſuited his ſubject.

PEDESTRIAN, in ſculpture, is a figure ſtanding on its feet, in contradiſtinction from EQUESTRIAN.

PERSPECTIVE has been treated in the LECTURES.

PICTURESQUE, ſignifies what is allied to picture, and coincides with its principles; relating either to attitude, compoſition, or expreſſion. It has been defined "a piquant and ſingular choice of natural effects, ſea-"ſoned with ſpirit and taſte, and ſupported by reaſon."

PORTRAIT is a repreſentation of ſome particular perſon, whom it ſo cloſely reſembles, as to be readily known by thoſe acquainted with the original.

The merit of portrait painting, is not confined to mere likeneſs, line for line; a very middling painter may herein perform wonders; but, to likeneſs muſt be added, expreſſion of the temperament, the character, air, and diſpoſition of the perſon painted. Every perſon has his appropriate character, which muſt be *hit* at the moſt favourable moment, and to the beſt advantage; for although flattery be with reaſon condemned in portraits, yet as every perſon looks better, in every ſenſe, at ſome times than at others, it is ſurely very allowable that his beſt and moſt agreeable appearance ſhould rather be ſelected than his leſs happy moments; and if, when he ſits for his picture, it be not his moſt favourable time, wherefore ſhould not a painter artfully treat his portrait with reference to ſuch favourable appearance? but this muſt be done *ſecundum artem*, without exaggeration, or any violation of fidelity; it muſt be ſo concealed as to ſeem nature itſelf.

It is allowable when the original has defects or blemiſhes, to conceal them by art: as for inſtance, prince ANTIGONUS, who had but one eye, was drawn by APELLES in profile on the *other* ſide of his face; and thus LE BRUN has repreſented ALEXANDER (who ſtooped in his neck) in ſuch an attitude, as, by its condeſcenſion, naturally conceals that bad habit.

The natural character and mental diſpoſition of any perſon ſhould be faithfully preſerved, and gracefully adorned; if he be naturally grave, by no means repreſent him laughing; but endeavour at dignity: if he be naturally jovial, and merry, let him not be auſtere in his portrait, but temper his mirth with manlineſs; keep beauty free from affectation, and only heighten it with grace.

PRIMITIVE COLOURS are white, yellow, blue, red, and black: from mixtures of which all others may be compoſed.

PROFILE is a ſide view of any object; as of a building, &c. but is generally uſed in reference to a face ſeen on one ſide only, as on medals, coins, &c. it is ſeldom a profile is ſo graceful a likeneſs, as a three-quarters, or nearly full face, becauſe it permits leſs artifice of light and ſhadow, and poſſeſſes leſs variety.

PROPORTION is the relation of the dimenſions of parts to the whole, or to each other: It is that eſtabliſhment, or courſe of nature, whereby lengths and breadths of members, &c. are fixed, and decided. As without the juſt intelligence of proportion, every object runs the riſque of becoming unnatural, it is evident that thoſe whoſe ſtudy and buſineſs it is to follow nature, ought to be intimately acquainted with its regulations.

PROOFS are impreſſions taken off at the rolling-preſs by engravers, in order to obſerve the progreſs of their plates, and the truth of their work.

PROOFS are alſo a ſmall number of impreſſions, taken off when the plate is finiſhed; but uſually before the inſertion of the writing (which omiſſion is meant to diſtinguiſh them from ſucceeding prints): they are therefore printed in the prime ſtate of the plate, before it has received any injury from working, and may juſtly be ſuppoſed to render the workmanſhip of the engraver in all its beauty. This, together with the ſmall number taken off, greatly enhances their value.

PROPRIETY is the regulator of compoſition; determing not only the whole, but alſo the parts; including the diſpoſition, character, and effect, of every object; the truth, decorum, and probability, of every thing introduced.

It is to be lamented, that many artiſts will not give themſelves the trouble to acquire competent information on this article, whoſe control would prevent thoſe abſurdities which disfigure many capital productions: ſuch as naked figures in ſacred buildings; dogs fighting for bones in royal palaces; modern dreſſes in treating antique ſubjects, &c. which are no leſs miſplaced than cannons and muſquets in Alexander's battles. Theſe glaring faults are not leſs reprehenſible, though leſs laughable than a ſtraight ſheath to a bended ſcymitar; Vulcan's forge placed againſt tapeſtry hangings: or a Cyclops holding in his hand one end of a ſhort bar of red hot iron, while he hammers the other end: nor will propriety permit Eve to wear woven and ſilken garments, or Adam to *ſupport* an immenſe peruke full curled, and powdered. The control of propriety extends even to ſmaller ſubjects, and when adverted to by artiſts, is of very great utility in preventing errors.

R.

RECESSION is the reverſe to ADVANCING: its principles are tenderneſs, union, and even indiſtinctneſs. It is beſt ſeen when oppoſed to its contrary.

REDUCTION is the manner of copying large ſubjects on a ſmaller ſcale. To do this correctly, the original is divided into a certain number of ſquares, by means of lines (threads, if it be a picture, juſt tacked at the outſide on the ſtraining frame) drawn from top to bottom, and croſſed by others from ſide to ſide. The propoſed copy is next divided into an equal number of ſquares, which are ſo much ſmaller in proportion to the former, as the copy is leſs than the original. By obſerving accurately in the correſponding parts of the ſquares, where the contours fall, the whole is traced with the utmoſt readineſs, and exactneſs. This method is not only the ſimpleſt, but alſo the moſt correct, notwithſtanding all endeavours to perfect mathematical inſtruments for this ſervice. By an inverſe proceſs ENLARGEMENT may be performed.

REFLECTION, is the rebounding of rays of light from one body, or ſurface, to another: rays thus reflected, always partake ſomewhat of the colour of that object which rebounds them; and thereby produce a variety of tender effects. which in painting have an admirable delicacy, and truth, very greatly promoting harmony, and union.

RELIEF or RELIEVO, in ſculpture. Vide ALTO or BASSO.

RELIEF, in painting, ſignifies that diſtinctneſs, and difference of objects, from their back grounds, whereby they ſeem to project and advance. Thus white *ſtands off* from black; as black from white: thus a dark tree, relieves againſt a bright ſky; or a white ſteeple, againſt a heavy cloud: this is a principal ingredient in force.

REPETITION of a deſign, picture, &c. is one performed by the ſame artiſt, who produced the original; generally to oblige ſome friend. Repetitions are not always mere copies, but the artiſt inſerts variations &c. according to his judgement.

TO REPEAT HIMSELF, is equivalent to *copy himſelf*, and is a fault ariſing from deficient variety of imagination, and from Sterility of genius.

REPOSE is that effect of a piece to the eye, whereby it becomes an object to be inſpected with pleaſure, and perpetual ſatisfaction.

Glare exceedingly offends the eye: it may attract notice at firſt, but after a very little time, the eye turns away with ſatiety, for want of ſomething to relieve and intereſt it. But when glare is moderated by repoſe, the compoſition becomes not only attractive to the eye, but alſo retentive of it.

The principles of repoſe are breadth of tender lights, and ſhades, ſupporting each other; forbidding all ſtrong *catchings* of light, or holes of dark; but delighting in gentle gradations, and allied variety.

REPOSO is an Italian term, applied to a picture repreſenting the holy family reſting on their journey to Egypt; or, in Egypt, after their journey thither.

RETOUCHED PICTURES, are thoſe which having been nearly completed by a maſter's diſciples, are afterwards finiſhed by his own hand. Among maſters of great buſineſs, this is a common practice; and many have regularly retouched their pupil's copies.

RETOUCHED is alſo ſpoken of a picture repaired, or reſtored where damaged. In ſpeaking of engravings, it is always taken in this ſenſe, for reparations done to a plate, after it has been injured by working a great number of impreſſions.

RUINS, as a part of LANDSCAPE, have already been treated in the LECTURES.

In general when RUINS are ſpoken of, the expreſſion refers to views of thoſe majeſtic remains of antiquity, with which Italy abounds, whoſe mutilated remains produce the nobleſt effects.

S.

SCHOOL is a term expreſſing the ſeries of artiſts who have lived in any country, and whoſe works, therefore, have poſſeſſed more or leſs reſemblance of manner and principles.

The term is alſo uſed for the diſciples of a great maſter, who drawing their principles from the ſame ſource, may naturally be ſuppoſed to have many ideas and modes in common. The term School, therefore, is rather allied to the ſtyle of art, and reſemblance of manner, than to identity of country or of reſidence.

Of National Schools, the principal are the ROMAN, the VENETIAN, the LOMBARD, the FLEMISH; to which may be added, the GERMAN, the FRENCH, and latterly the ENGLISH. As each of theſe ſchools has its reſpective manner, a few hints on each may be acceptable.

The Italians drew from the antiques ſuch ſuperior advantages of ſtyle, and elegance, that the Romans (who eſpecially abounded in antiquities) ſurpaſſed all their competitors in purity of deſign: not contented with a mere imitation of nature, they endeavoured, like the authors of the examples before them, to ſurpaſs and improve it. They have happily adopted the moſt noble and intereſting attitudes, and expreſſions of the figure. The countenance they rather wiſhed to render vigorous, than beautiful; conſidering it as the mirror of our paſſions and ſenſations.

The Venetian ſchool, unequal in purity of deſign to the Roman, becauſe not favoured with ſuch excellent inſtructors, applied itſelf to the more captivating graces of colouring, and its dependent principles; nor was its labour without ſucceſs; the abilities of TITIAN, PAULO VERONESE, &c. have ſecured its reputation.

CORREGIO, as chief of the Lombard School, ſucceeded wonderfully in colouring, in breadth, and greatneſs of manner; but, being equally with Venice, deſtitute of capital antiques, the Lombard School has little to boaſt of in deſign.

The Flemiſh, and German Schools, never propoſed to themſelves (like the Roman) to ſurpaſs nature, to add new beauties, to omit or conceal actual blemiſhes, but, confining their excellence to fidelity, they ſucceeded indeed in that, to the prejudice of other no leſs important branches of art. If the perſon, for inſtance, who ſerved for a model of Venus or Juno, was herſelf beautiful, the goddeſs was a gainer by her beauty, and appeared in correſpondent charms; if, on the contrary, the model was unamiable, ſo much the worſe for the goddeſs, who ſuffered correſpondent injuſtice. To this exact and faithſul imitation of nature, they owe nevertheleſs, that truth and vigour of colouring, and that union of effect, for which their productions are examples to painters of other nations; whoſe imitations are hitherto unequal to thoſe of this ſchool.

The works of the French School, correſpondent to the genius of the nation, poſſeſs vivacity and lightneſs: Compoſitions lively and animated; brilliant, nor ſolid; ſparkling, not rich; and fluttering, rather than elegant.

The quick imagination of the French forbids that continuance, perſeverance, and depth of ſtudy, which might raiſe them to equality with the Italian Schools. Yet they poſſeſs a certain ſprightlineſs, pleaſure, joy, all liſe and ſpirit, the *toujours gai*, the laughing loves, which to thoſe who object not to fairy land, are highly entertaining.

The Engliſh School ſeems to bid fair for rivalling the Italians in ſolidity of ſtyle, and depth of thought, but whether it will equal them in compoſition, or in colouring, is a problem not yet ſolved; nor perhaps capable of ſolution, while portrait painting is the branch of art principally encouraged.

In ſculpture, the genius of the various nations ſeems much the ſame as in painting. In engraving, the French *have* taken the lead, which ſeems *now* in favour of the Engliſh.

It is to be underſtood, that exceptions to the above characteriſtics of the ſchools, are not infrequent: Not all the Romans were great deſigners; and among the Flemings, RUBENS, VANDYCK, and others, have much to boaſt of beſides colouring, LE SUEUR, LE BRUN, POUSSIN, were hardly French in their manners or compoſitions.

SCULPTURE has been already treated.

SECTION is a geometrical deſign of the inſide of a building, &c. or, that which might appear were the walls before the ſpectator taken away; they are drawn ſometimes in front, ſometimes longitudinally, &c.

SHADOWS, vide the LECTURES: vide alſo CHIARO OSCURO, DARKS, &c.

SHADES, may be taken in a ſenſe ſomewhat different, as being more or leſs gradated towards ſhadow. Thus it ſeems improper, to ſay a light ſhadow; the terms are contradictory: yet we ſay, a light, or perhaps more properly, a ſlight ſhade, and thus it may be conſidered as allied to demi-tint; and ſhades may be intermediate between demi-tint and ſhadow.

SIMPLICITY, is equally removed from inſipidity, and extravagance. It is the effect of a good choice, the enemy of affectation, the uſual companion of grace, and the general attendant on nature, eſpecially when not vitiated by refinement.

SKETCH, vide DRAWINGS.

SKY, vide the LECTURE on LANDSCAPE.

SLAVISH, vide COPY, CONSTRAINT. To copy even nature ſlaviſhly, is to injure genius; whoſe flights, when conducted by judgement, are not depreciated by freedom. But in general, ſlavery is rather to be feared as indicating a little (and perhaps ill-taught) practitioner, accuſtomed rather to ſee nature obſcurely through borrowed optics, than clearly for himſelf.

SOUL of a figure, or of a picture, is taken in a ſenſe related to ANIMATION, ſignifying, that almoſt reality and life, which is by happy management beſtowed on ſome compoſitions, wherein the figures ſeem actually employed in ſuch motions as the painter has repreſented. It is ſeldom copies poſſeſs this Soul and vivacity: they loſe it in tranſcription; and this deficiency forms a principal diſtinction of ſuch imitations.

SPEAKING PICTURE, is, one which poſſeſſes ſo much fidelity, nature, and SOUL, as to ſeem almoſt poſſeſſed of ſpeech alſo; and to need no other endowment to give it life.

SPIRIT is, like effect, the reſult of artful combination, wherein by judicious contraſt, by force, by life, and animation, the objects repreſented ſeem to vie with nature herſelf.

SPIRITED PENCIL deſign, colouring, &c. expreſſes the vigorous exertion of thoſe particular branches of art.

SPLENDOR, like BRILLIANCY, to which it is equivalent, relates either to effect, or to colouring. The ſplendor of colours, is beſt ſeen in RUBENS's pictures. Splendor only, is a very moderate recommendation of a picture: but ſplendor heightens other merits, and renders the whole more *piquant*.

SQUARE, vide REDUCTION.

STUDY has for its object, whatever is beautiful or excellent in nature, and by means of conſtant examination and reflection ſtudy acquires judgement and knowledge, diſcerns accurately the truth of imitation, and ripens genius to maturity.

STUDIES are deſigns taken from nature, of whatever objects are requiſite to enter into a compoſition. Whenever an artiſt has his doubts, he recurs to nature; whenever what he has done appears not equal to what it might be, either in correctneſs, or in effect, he conſults nature. Studies, therefore, comprehend figures, heads, hands, feet, trees, plants, animals, flowers, fruits, earth, ſky, and water, &c. &c.

As the ſtudies from living models, draperies, &c. may be not only ſtudied, but even painted from nature at home, nothing need be ſaid relating to them: but with regard to landſcape, a few hints, relating to the manners of ſtudy, may be of uſe.

The principles and diviſions of landſcape have been given in the LECTURES: to theſe we refer, and ſhall only notice the ſmaller parts or objects. Some painters ſtudy the objects of their landſcapes after nature, in the open air, by making exact and finiſhed drawings from them, without the addition of colours: others paint them in oil, upon ſtrong paper, primed with a demi-tint; this manner they think convenient, as the colours by ſinking ſomewhat into the paper, permit a repetition of colour upon colour, and conſequently greater exactneſs. For this purpoſe, they carry a ſmall flat box, which holds pallette and pencils, &c. This method is no doubt the moſt likely to be correct, but it is alſo attended with ſome incumbrance, eſpecially if the objects, or ſcene to be ſtudied, be diſtant. Others only draw the outlines, and ſlightly tint them with colours, to ſecure their memory, and this may be done very conveniently by means of a ſmall box of water colours, which may be put in the pocket, and holds every material in little room. Some painters only inſpect very accurately the objects they require, and by ſtrength of memory carry away their likeneſs; while ſome return often to the ſame ſpot, or the ſame object, and by repeated inveſtigation ſtudy them intimately. In fact, it is well known what difference different lights make in the ſame view, or the ſame objects, and it may not happen that a ſingle inſpection ſhall ſuit the happieſt time, or diſcover every beauty of which the ſcene may be ſuſceptible. Moreover, many beauties of nature are tranſitory and volatile; theſe ought to be caught by the black lead pencil, and ſuch marks or notes inſerted, as may aſſure a recollection of the colours, and other *peculia*. In fact, this is a moſt uſeful companion; as, without preparation, or loſs of time, it ſecures hints ſufficient for future reflections, and ſervice. Theſe ſhould always be tranſcribed into colours as ſoon as may be, while the memory retains the ideas with certainty.

The beſt time for ſtudy has been ſaid to be the evening, during twilight, for general light; becauſe not only the light is more equally diffuſed, than in the ſharp light of the ſun, but alſo the effects are *warmer* than in the morning twilight, whoſe *freſhneſs* is peculiar to itſelf. All times of the year, or of the day, are beſt as they are moſt applicable to the buſineſs in hand. Studies by night are rather meditations, or remarks, than ſtudies.

STUDIED is ſpoken of a picture, when it has throughout, the air of exact reſemblance to nature; when its parts are accurate in form, and effect, and the whole is carefully completed and finiſhed.

STATUE is a repreſentation in ſculpture, of a figure, which ſhould be ſtanding, (from the Latin *ſtare*, to ſtand) but the term is applied to figures in any attitude.

The GREEK ſtatues are generally naked, and of beautiful proportions.

The ROMAN ſtatues are generally clothed, and from their dreſſes, receive a variety of names, as Conſular, Imperial, &c.

CURULAR ſtatues, are figures ſeated in chairs.

ALLEGORICAL ſtatues, are virtues, vices, rivers, cities, &c. vide alſo EQUESTRIAN and PEDESTRIAN.

STYLE, in painting, is much the ſame as ſtyle in writing, ſignifying the MANNER in which a maſter treats the ſubjects he undertakes; whether nobly or meanly; ſmartly or heavily.

SUBLIME, is a quality not to be attained without exertion of the greateſt abilities, in the happieſt manner: becauſe no rules can be given for what ſhall be ſublime.

In general we may ſay, that unleſs a compoſition be noble and intereſting, the action grand and lofty, the conduct maſterly, the figures graceful, and the effect ſtriking, it cannot be ſublime. Sublimity is allied to ſtrength of thought, to ſimplicity of relation, and expreſſion, to pathos, and to repoſe: Majeſty and dignity, elevation, and ſometimes terror, contribute to the ſublime. But, after all, this quality muſt originate in the mind of the artiſt, and is not to be expected as the fruit of precept or labour.

SUBJECT, is the action, or paſſage related by the painter, whether originally taken from hiſtory, fable, or life. Hiſtory furniſhes the moſt noble and intereſting ſubjects; mythology or diviniſtical fable, the moſt magnificent; common life the moſt entertaining; and low life the moſt droll and laughable. But, be it always remembered, that no ſubject which is not perfectly in nature, can poſſibly be applauded by competent judges.

SYMPATHY, is ſpoken of colours, and is the contrary to ANTIPATHY.

When the mixture of two colours produces a third, whoſe tone and appearance is agreeable, ſuch colours are ſaid to be, friendly or ſympathetical. Blue, for example, united to yellow, forms green; therefore blue and yellow are friends. Blue, on the contrary, mixed with vermilion, produces an offenſive colour; whence it follows, that blue and vermilion are enemies: although the ſame blue mixed with another kind of red, may form a beautiful purple.

T.

TAME, is when a compoſition, figure, &c. wants animation and ſpirit: when that vigour which ought to enliven it, ſeems evaporated, and the whole appears as if the artiſt had been void of ſentiment, and feeling, while producing it.

TASTE, is a term uſed to expreſs the mental ſentiment of the artiſt, while engaged in his work, and which, it is natural to ſuppoſe, he infuſes into his performance: ſo that if his taſte be elegant and genteel, his works will partake of it; but if irregular and wild, his works will ſuffer. And thus when a picture, &c. is ſaid to poſſeſs taſte, it implies that it exhibits the impreſſions of the artiſt's mind. The term is generally uſed in a good ſenſe, unleſs ſome diſtinguiſhing adjective be prefixed.

TASTE is alſo uſed as expreſſing the ſatisfaction of a ſpectator in ſurveying a performance, which appears to him excellent: and thus we ſay, ſuch a thing is, or is not, to one's taſte.

Taste is ſometimes uſed in the ſame ſenſe as manner; for the peculiar touch, colouring, drawing, &c. of any maſter, or ſchool: and is either *natural* to an artiſt, and good, or bad, according to his views of nature, and objects of ſtudy: or *artificial*; the reſult of education and ſtudy. Taſte is alſo *national:* every nation having a character peculiar to itſelf, in its works of art, which, more or leſs, adheres to the manners of the artiſts of that nation.

TEAZED is ſpoken of colours, which inſtead of being laid on, and imparted to the canvas at once, are too much *worked about*, whereby they loſe their brilliancy, and juſt effect. This over care, and want of determinate handling, is injurious to all colours, but eſpecially to the lighter.

TENDER colours are thoſe of lighter hues, and beſt adapted for diſtances, &c. where forcible colours would be improper.

TENDER manner, conſiſts in a certain ſweet, and ſoft union, of agreeable and pleaſant colours; it rejects all ſudden and harſh paſſages from colour to colour; or from light to ſhade; and delights in harmonious degradations, and demi-tints.

TERM, is a ſtatue, whoſe upper part repreſents a human figure, and the lower part uſually ends ſtrait: or, with mouldings, and ſometimes (but rarely) with feet only. They were uſed anciently to mark the boundaries of lands, &c. whence they were called *termini*; or from the god *Terminus*, who was thus repreſented.

Terms, as ornaments, are uſually employed in gardens,

dens, in walks, or paliſades, &c. being leſs expenſive than ſtatues.

Marine terms, are thoſe whoſe lower parts end in fiſhes tails, &c.

Double terms, and even quadruple terms, are ſometimes compoſed.

Times, vide MANNERS *firſt*, *ſecond*, and *third*.

TIMID is nearly the ſame as CONSTRAINT; it is the abſence of liberty and freedom, and uſually marks a copy.

TINTS of COLOURS, may be conceived as a regular ſcale of colour, deſcending from light to dark: thus, red may be very light, then ſomewhat lower, then middling, then darkiſh, then very deep; according to its participation of, or diſtance from white, or the neareſt approach of redneſs to it. And the ſame may be ſaid of its relation to any other colour: as a reddiſh-brown tint, a reddiſh-yellow, &c.

TONE of COLOUR, though partly explained by TINT, yet differs from it, as it relates to the comparative effect of colours; for the actual tint of a part is not varied by the introduction of another colour near it, but its apparent tone is almoſt totally changed, by the ſympathy or antipathy of ſuch a neighbour. A good tone of colours is when the whole is well adjuſted as a compoſition of colours..

TOUCH, is that manner which every maſter acquires in applying his colours on the canvas; in this ſenſe, we ſay, a touch is light, delicate, ſpirited, firm, bold, large, &c.

All objects in nature are not the ſame in appearance; ſome are rough, others ſmooth, ſome very opaque and ſolid, others almoſt tranſparent: theſe require diſtinct touches, according to their diſtinct characters. This principle has been carried to exceſs, by thoſe who have laboured on large pictures to touch every thing variouſly; becauſe, the diſtance at which ſuch pictures ought to be viewed, prevents the reſult of their care; and thus, though the hair of the head, of the beard, &c. require a different touch from the ſmooth fleſh, in a picture calculated for cloſe inſpection, yet in a large ſubject, they are taken as maſſes, becauſe their details would be injurious. Bold and ſtrong touches are neceſſary, in whatever is to be ſurveyed from afar, in order to produce their effect more fully. The great art of a good touch, is, to be neither feeble, nor exceſſive; endeavouring at boldneſs, we ſhould avoid hardneſs, as in endeavouring at delicacy, we ſhould avoid tameneſs.

TRANSPARENT COLOURS, are thoſe poſſeſſing ſo little body that they permit the colours underneath them to appear through, thereby producing the effect of glazing.

TRANSPARENCIES, are paintings on ſilk, &c. with ſuch thin and tranſparent colours as admit the light to paſs through the picture; theſe are much uſed for decorations, illuminations, &c. and by means of artificial and brilliant lights placed behind them, they have a very gay and ſprightly effect.

They are generally painted with oil of turpentine.

Paintings on glaſs are tranſparencies, though not uſually included under the term.

TROPHY was originally an aſſemblage of arms, and ſpoils of an enemy, raiſed by the conqueror in the field of battle, as commemorative of his victory: afterwards, imitative trophies were cut in ſtone, marble, &c. as triumphal monuments. They are generally uſed as ornaments and decorations, and are variouſly characterized.

The *trophy of war*, is compoſed of ſhields and bucklers, helmets, ſwords, lances, &c. and other military implements.

The *marine trophy*, is formed of prows of ſhips, oars, anchors, &c.

The *trophy of ſcience*, compriſes books, globes, and other articles of ſtudy and inveſtigation.

The *trophy of muſic*, conſiſts of violins, flutes, guitars, &c.

The *ruſtic trophy*, repreſents ploughs, rakes, harrows, &c.

Whatever is explicit, and intimately related to the ſubject to be expreſſed, may enter into a trophy. Vide ICONOLOGY.

TRUTH, is ſpoken of objects ſo well repreſented, that they are diſtinguiſhable at once: they are ſo natural as to require no conſideration to determine for what they are meant.

There are upon record, ſeveral very curious inſtances of pictureſque truth, ſuch as that of ZEUXIS, who painted ſo naturally a boy holding grapes, that the birds came and pecked at the fruit: though it muſt be confeſſed, the remark of ZEUXIS himſelf was extremely juſt, who ſaid, that this very deception was a ſign the boy was not nature, or elſe he would have frightened away the birds. The rival of ZEUXIS was PARHASIUS, who deceived his competitor, by painting a curtain ſo naturally, that ZEUXIS endeavoured to lift it up, that he might ſee what was under it. It is related of REMBRANDT, in modern times, that having painted the picture of his ſervant maid, he placed it at the window of his houſe, as if ſhe had been looking out, and diverted himſelf highly, by ſtanding behind it, and hearing the addreſſes of paſſengers to it.

V.

VALUE of COLOURS, vide COLOURING.

VASES are ornamental ſculptures, uſed to decorate balluſtrades, gardens, &c. and ſuſceptible of great richneſs in baſſo relievo. Their form is more or leſs cup-faſhion, being uſed in antiquity, from whence we derive them, for libations, drinking, &c.

VIGNETTES are little ornamental engravings, placed at the beginnings of books, ſections, chapters, &c. (and then termed head-pieces), or at the cloſe of ſimilar diviſions of a work (and then termed tail-pieces). They have, when neatly executed, an elegant effect.

VIGOROUS TOUCH is an aſſured, determinate, certain laying on of the colours; which, without being *teazed* and ſcumbled about, produces the deſired effect:

the

the reſult of ſkill and facility, of promptitude and judgment.

VIGOROUS **PICTURE**, is one wherein the lights are ſtrong and bold, the ſhadows give a roundneſs to the objects, and wherein the natural oppoſition between the lights and ſhadows is well managed; ſo that making a ſtriking impreſſion on the eye, its effect is nevertheleſs ſoft and agreeable.

We muſt diſtinguiſh between a black or dark picture, and a vigorous one; the firſt is bad; either occaſioned by a bad choice, or bad breaking of colours, and is in a maſter a negligence, but oftener the effect of inexperience, either in the mixture, or handling, of colours. Many Flemiſh painters have ſo far adopted a black manner, as to confound the objects in ſhade; and ſome Italians have been no leſs fond of brown: but nature is neither black nor brown, nor does vigour ariſe from exceſs of ſuch principles; for even in a moon-light, the reflections and ſoftened lights muſt be ſo managed, as to permit the contours of objects to be diſtinct. The major part of thoſe pictures of great maſters which are obſcured by the prevalence of brown, are thus injured, by the lapſe of time, and we ought rather to give them credit for the harmony they once poſſeſſed, than to criticiſe too ſeverely on their preſent appearances; for it is to be noted, that oil *tarniſhes* colours even on the palette, but much more in a courſe of years after a picture is finiſhed. A maſterly hand, therefore, riſques nothing in keeping his picture of clear, bright, and vigorous tone; that when ſomewhat moderated by time (the only ſenſe in which time may be ſaid to improve a picture), harmony and vigour may ſtill be viſible.

VIRGIN SUBJECT, is a ſtory not before treated by any painter or deſigner, &c.

It would be infinitely better for artiſts, if inſtead of torturing imagination in order to treat in a different manner ſubjects already hackneyed, they would draw from pure and exhauſtleſs ſources, thoſe ſtriking and agreeable ſubjects which have not hitherto engaged the canvaſs; ſince in multiplying ſuch ſubjects, they increaſe variety, augment the ſatisfaction of the public, and give ſcope to technical abilities. The acquiſition of virgin ſubjects can be no difficulty to thoſe who poſſeſs the bible, ancient hiſtory, the claſſic poets, and the productions of the Britiſh muſe.

VIRGIN TINT, is that which is firſt of all laid on the cloth; the nearer it approaches to the juſt tone of the finiſhed picture, the greater advantages it furniſhes the artiſt in his progreſs toward finiſhing.

U

UNION expreſſes the relation of parts to their whole: it is in general the HARMONY which reſults from the judicious management of the principles of art, proportion, colouring, &c. whereby each object has its place, its force, and conſequence, regulated and determined. For union of colours, BREAKING (which ſee) is of principal utility. For union of light and ſhadow, vide CHIARO OSCURO, &c.

UNITED is deſcriptive of pictures, wherein are applied in a happy manner, the principles of union: wherein the whole ſeems to be done by the ſame artiſt, on the ſame principles, with the ſame palette, with equal pleaſure, vigour of mind, and attention.

W.

WARMTH, vide COLOURING.

WASH COLOURS have been already treated.

WORKS are the productions of any particular maſter; as we ſay ſuch an one's works, &c.

GREAT WORKS are thoſe performances which occupy extenſive ſpaces in churches, halls, &c. but ſometimes the epithet *great* is uſed to works, as ſignificative of abundant merit.

WORK alſo ſometimes denotes the manner of workmanſhip, as moſaic work, &c.

WHOLE TOGETHER, is taken as expreſſive of the effect of the parts in producing a whole: and in this ſenſe it is nearly equivalent to UNION: but it ſometimes is alſo taken to mean, that though a piece may be in ſome reſpects deficient, or ſmaller errors may have crept in, yet upon the whole, or take the whole together, it is good.

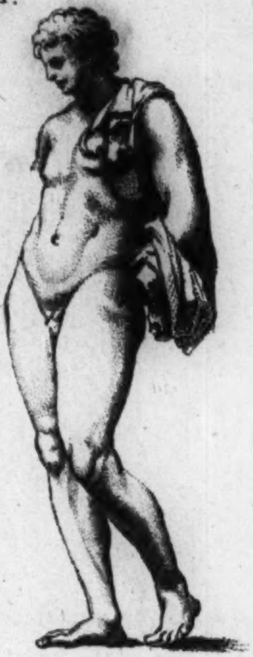
Whoever is acquainted with the labour, the ſkill, the attention, and circumſpection, neceſſary in compoſing and conducting works of art, will incline to applaud their general tenor and merit, rather than by ſelecting particulars wherein all are ſubject to be miſtaken, to exerciſe the ſeverity of criticiſm on minor faults, and deprive a laudable performance of its due, becauſe of thoſe ſpecks which ſuch critics (and perhaps ſuch only) are unhappy enough to diſcover; while the more generous and candid obſerver will acknowledge the ſatisfaction he receives from the work, and applaud the prevailing merit of the WHOLE TOGETHER.

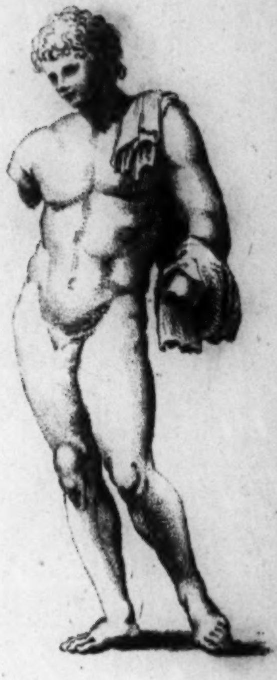
OBSERVATIONS ON THE PLATES BELONGING TO THE DICTIONARY.

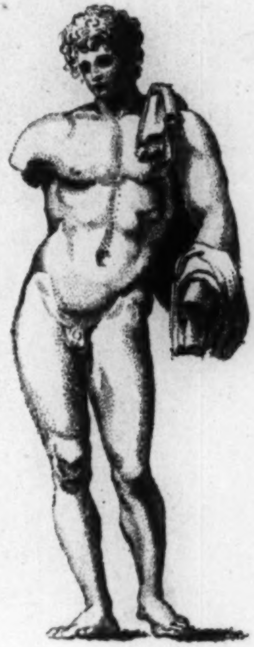
ATTITUDE, PLATE I.

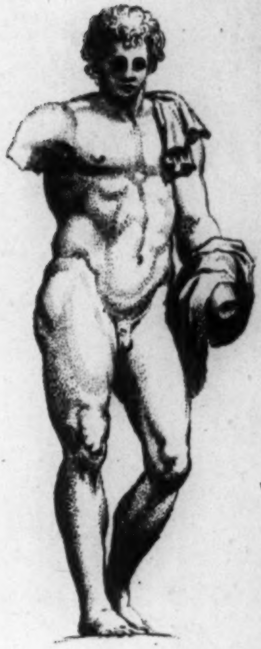
CONTAINS four different views of the celebrated antique ſtatue of ANTINOUS. It appears from the deſigns that the attitude of a figure ſo greatly varies to the ſpectator according to the ſituation from whence he inſpects it, that it may be conſidered as ſcarcely the ſame. The firſt and ſecond of theſe ſketches are ſomewhat alike, but the firſt and laſt are unlike, and would not without previous information be taken for the ſame. This remark enforces the neceſſity, not only of a good attitude to a figure, but alſo of a good view of that attitude, ſince the principal lines of a figure, and thoſe whereon its grace depends, are not equally viſible on every ſide, but are in ſome views obſcured and concealed.

Attitude Pl.I.









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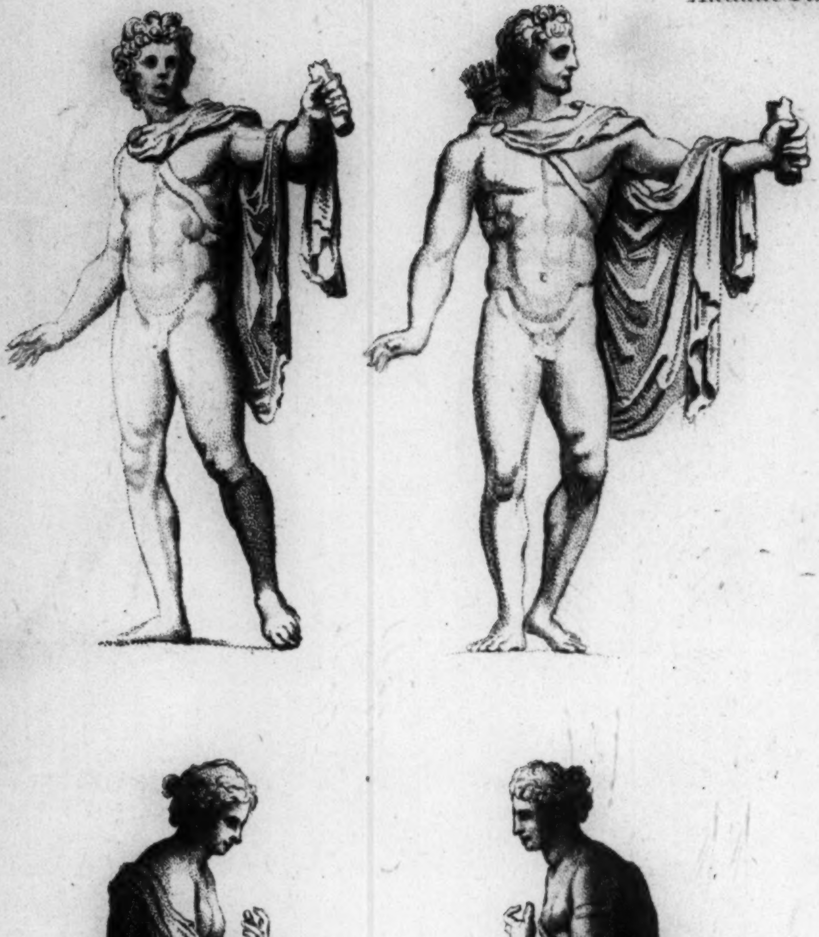
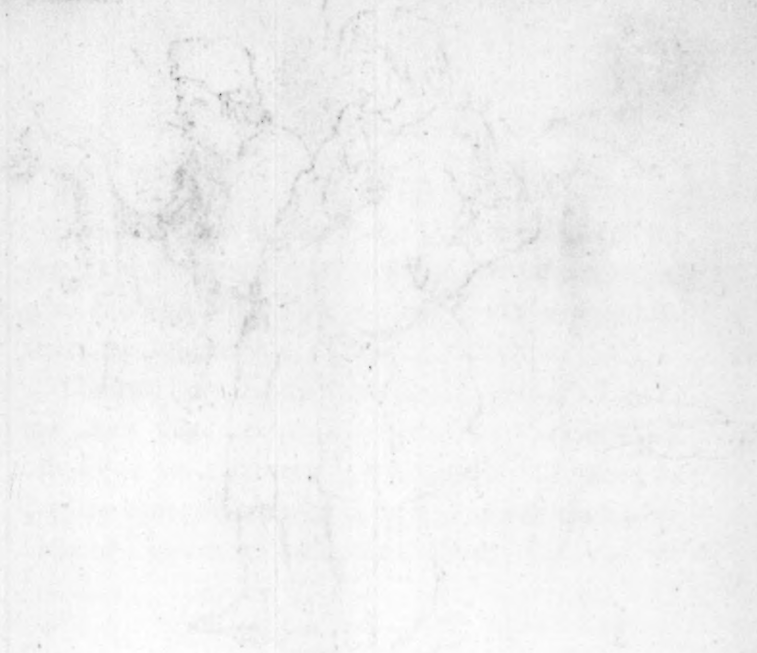
Attitude Pl. II.





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Attitude Pl III.

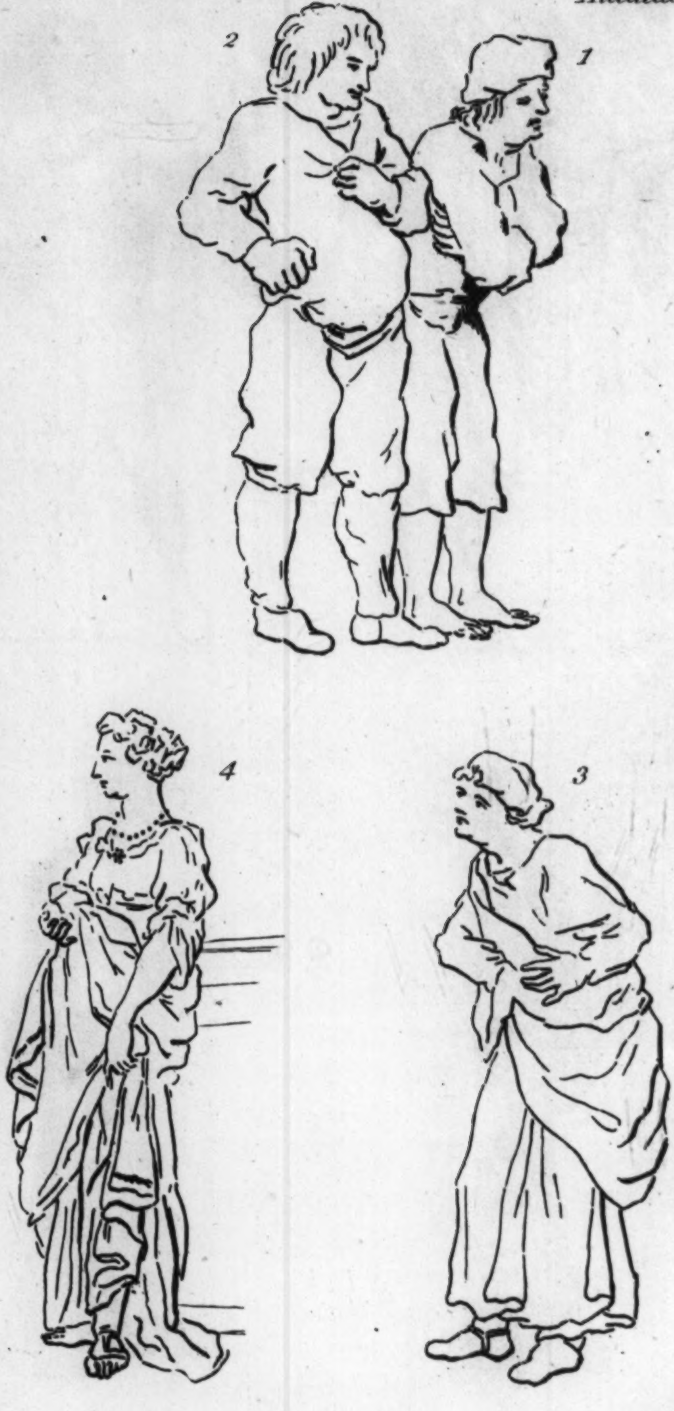


PLATE II.

The two upper figures of this plate, are views of the APOLLO PYTHIAS, and confirm the principles of plate I. The different views of the members, their different fore-ſhortenings, &c. merit notice.

The two lower figures, are *oppoſite* views of a LEDA; and ſhew that diverſity of ſituation has by no means leſs force on a drapery figure than on the naked, as drapery by its bulk, is apt to conceal as well the leading ideas of a figure, as ſmaller particulars.

PLATE III.

No. 1, 2, are two peaſants liſtening to a ſtory; one pokes forward his head, hugs himſelf with his arms, and bends his reins, reſting equally on both feet; the other, alſo a peaſant, yet not quite ſo booriſh, ſtands more upright, and is leſs offenſive in his attitude.

No. 3. Is a woman liſtening, whoſe aukward air expreſſes ruſticity and low life.

No. 4. Is a lady alſo liſtening, whoſe attitude erect but not ſtiff, is contraſted by the former, and ſhews the effect of education.

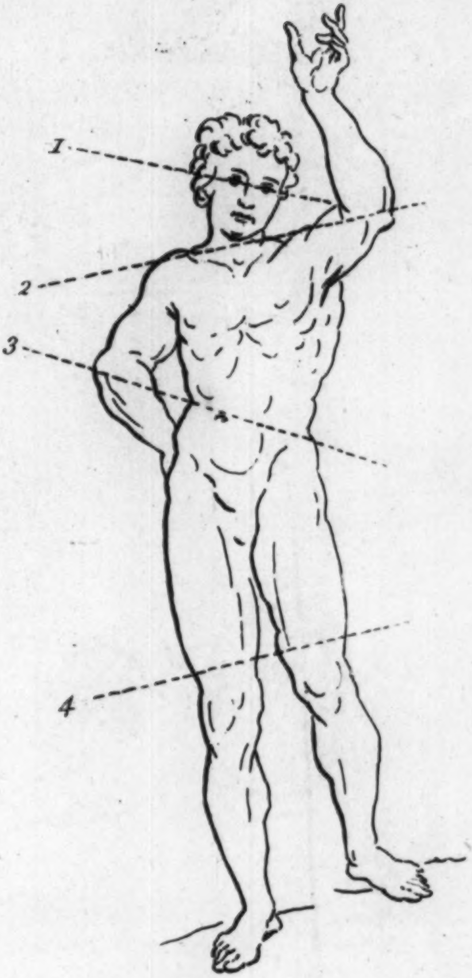
PLATE IV.

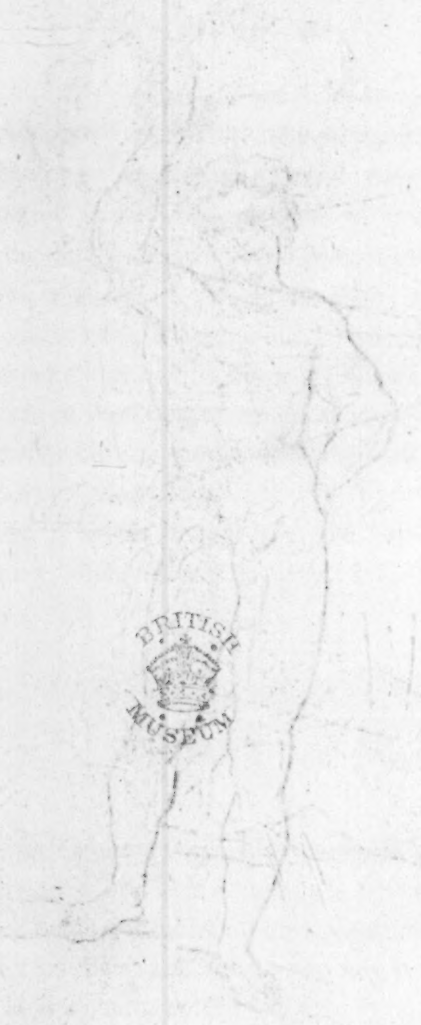
In this figure are diſplayed the principles of VARIETY in attitude, as imparting graceful ſway, eaſy motion, and contraſt in the inclining poiſe of the body. Thus when the face is fronting, the body is turned ſomewhat ſideways, the legs remaining fronting, &c. alſo, when one ſhoulder riſes, the other ſinks: the hips, knees and feet the ſame: as in this figure, 1. ſhews the motion of the head; 2. the riſing of one ſhoulder; 3. the riſing of the oppoſite hip; 4. the riſing of the contrary knee, &c. by a kind of alternation. If this figure were viewed ſideways, it would appear that the ſame principle attended it: whatever part projects, a correſpondent part retires.

PLATES V. and VI.

Are ſix figures, ſhewing a variety of attitude to the ſame intent. The idea is merely a figure in a cumbent attitude, holding a tablet for an inſcription, yet the poſtures are not like each other, and might be yet further varied at the choice of the artiſt.

Attitude Pl. IV.





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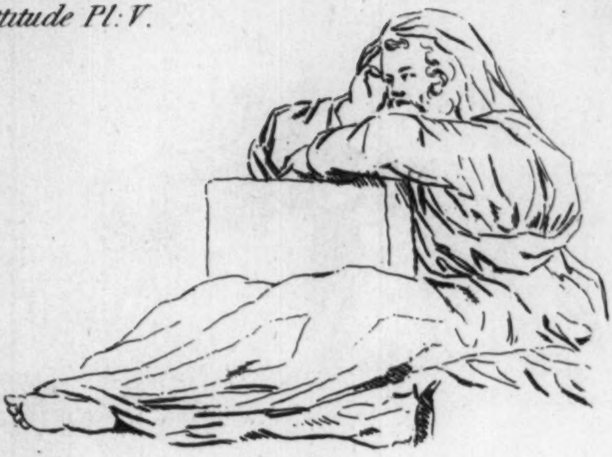
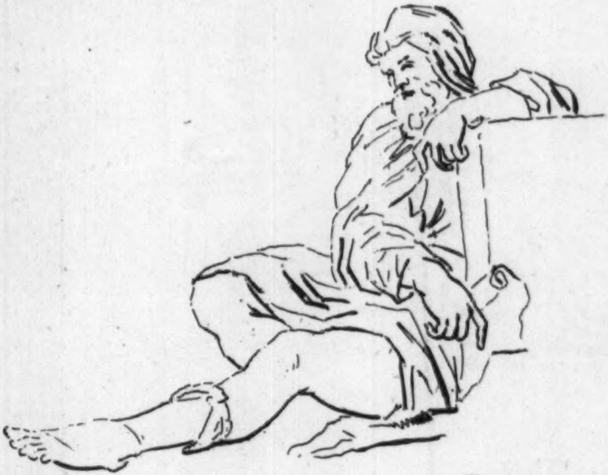
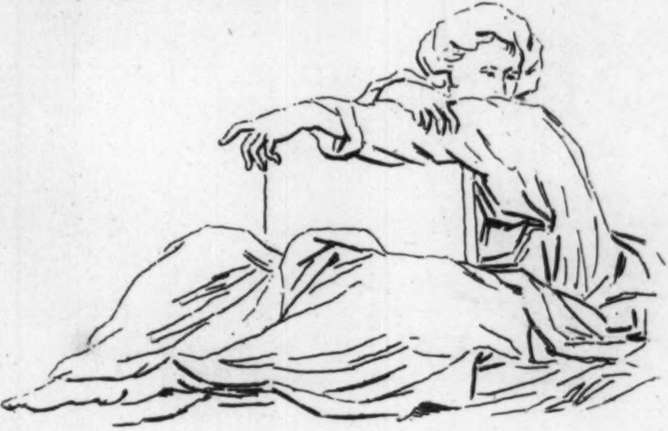
Attitude Pl: V.







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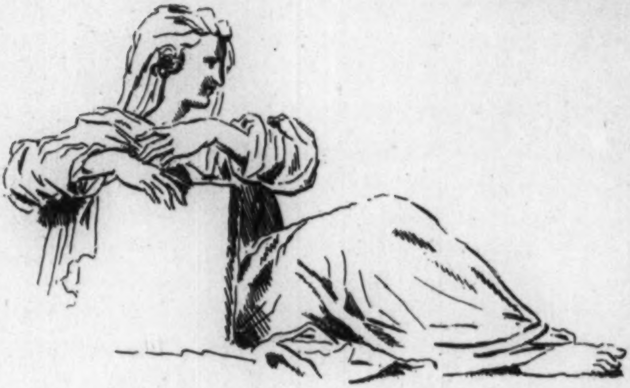
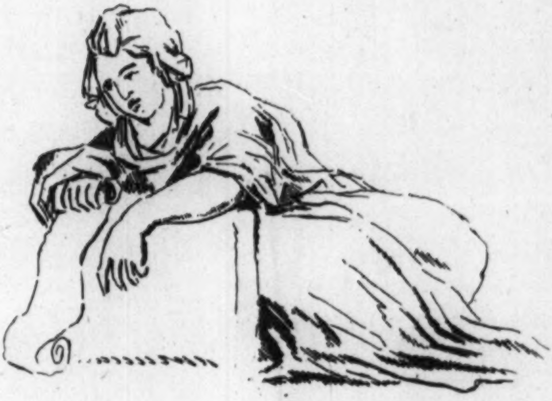
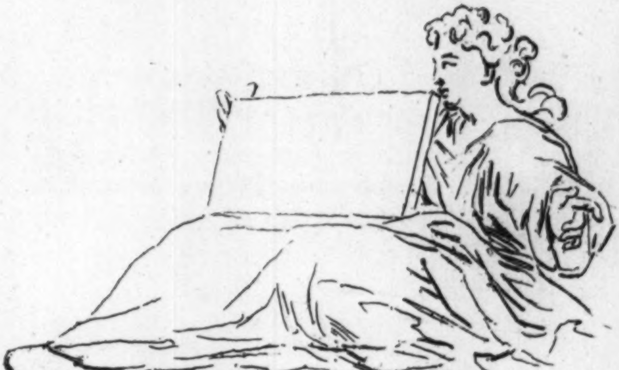
Attitude Pl: VI.







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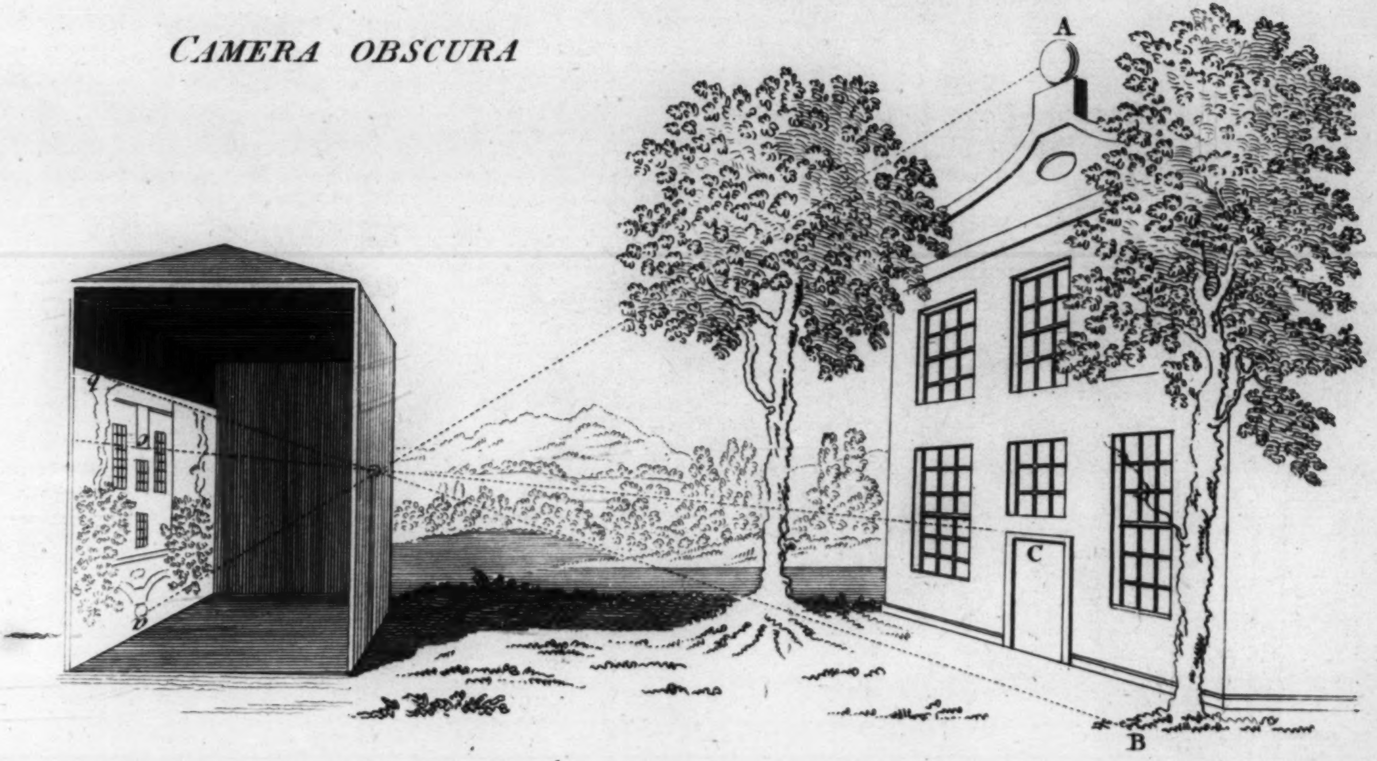
CAMERA OBSCURA



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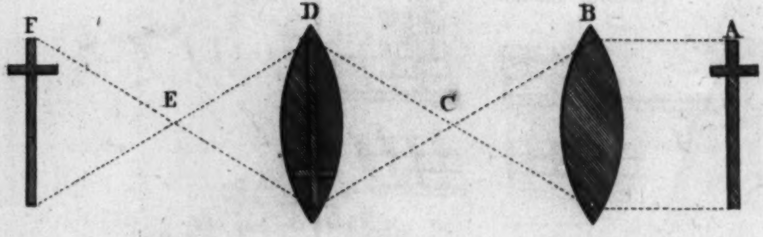
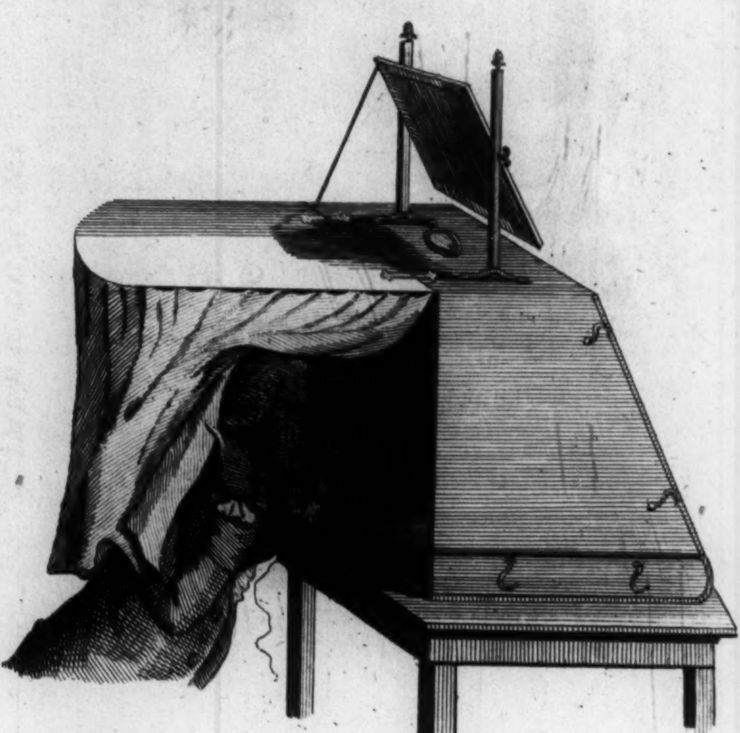
Camera obscura

N.° 2



Portable Camera obscura



CAMERA OBSCURA.

THIS example is cloſely allied to the principles advanced in LECTURE I. 2d ſeries, and explains the *reverſion* of external objects. Thus *a* is the counterpart of A, but reverſed by paſſing through the crevice; *b* is the counterpart of B, and *c* of C.

This is alſo a very entertaining philoſophical amuſement: we ſhall, for the information of our readers, inſert the moſt authentic manner of performing it, as it requires no further apparatus than merely a lens glaſs in a ſcioptric ball.

1. The CAMERA OBSCURA, or *darkened room*, is, any large room or chamber made as dark as poſſible, ſo as to exclude all light but that which is to paſs through the hole and lens in the ball fixed in the window of the ſaid room.

The following particulars are to be attended to in this philoſophical contrivance. *Firſt*, That the lens be extremely good, and free from any veins, blebs, &c. which may diſtort and blemiſh the picture.

2dly. That the lens be always placed directly againſt the object whoſe picture you would have perfectly formed to contemplate; for if the glaſs has any other poſition to the object, the image will be very imperfect, indiſtinct, and confuſed.

3dly. Care ought to be taken, that the ball be ſufficiently large, and the frame in which it is placed not too thick, that ſo there be ſufficient room for turning the ball every way, to take in as many objects as poſſible, and to render the uſe thereof moſt complete.

4thly. The lens ought to be of a juſt magnitude or aperture; for if it be too ſmall, the image will be obſcure, and the minute parts not viſible at a diſtance for want of requiſite light. On the other hand, if the aperture be too large, the image will be confuſed, and become indiſtinct by too much light.

5thly. We ought not to attempt to exhibit a picture of objects in a dark room, unleſs the ſun ſhine upon or ſtrongly illuminate the objects; for mere day-light is not ſufficient for this purpoſe; the greateſt beauty in this phænomenon being the exquiſite appearance and contraſt of light and ſhadows, none of which can appear but from an object placed in the ſun-beams; without which every thing looks dark and dull, and makes a diſagreeable figure.

6thly. Therefore the window, or that ſide of the room where the ſcioptric ball is uſed, ought to look towards that quarter directly upon which the ſun ſhines, that ſo the illuminated ſides of objects may preſent themſelves to the lens, and appear more glorious in the picture.

7thly. Hence it is eaſy to infer, that the beſt time of the day for this experiment is about noon, becauſe the ſun-beams are then ſtrongeſt, and of courſe the picture moſt luminous and diſtinct: Alſo that a north window is the beſt; though for viewing the ſhadows in greateſt perfection, an eaſt or weſt window will anſwer the end beſt.

8thly. As the image is formed only by the reflected rays of the ſun, due care ſhould be taken that none of the ſun's direct rays fall on the lens in the window; for if they do, they will, by mixing with the former, greatly diſturb the picture, and render it very confuſed and unpleaſant.

9thly. As white bodies reflect incident rays moſt copiouſly, and black ones abſorb them moſt; to make the picture moſt perfect it ought to be received on a very white ſurface, as paper, a painted cloth, wall, &c. bordered round with black, that ſo the collateral rays which come from on each ſide the object may be ſtifled, and not ſuffered to diſturb the picture by reflection.

Theſe are neceſſary precautions for due ordering the various circumſtances of this experiment. We ſhall enumerate ſeveral principal phænomena of the dark chamber. The *firſt phænomenon* is, that exact and every-way-ſimilar image, formed of an external object; for, pencils of rays coming from all points of the object will repreſent thoſe points in ſuch a manner and poſition as will be proportional and correſpondent to their reſpective poſitions and diſtances in the object, ſo that the whole united in the image ſhall bear an exact ſimilitude or likeneſs to the object in every reſpect.

The *ſecond phænomenon* is, that the image will bear the ſame proportion to the object, (whether a line, ſuperficies, or ſolid) as their diſtances from the glaſs reſpectively. Hence the larger the focal diſtance from the glaſs, the more ample will be the picture of the ſame object, but the

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The *third phænomenon* is, that the image or picture of the object is inverted; not by the effect of the glaſs, but by the croſſing of the rays in the hole through which they paſs into the room; for if a very ſmall hole were made in the window-ſhutter of a darkened room, and the picture of objects without were ſeen in the room, the objects without would all appear inverted, thoſe rays which came from the upper part of objects going to the lower part of their images, and vice verſâ. All the glaſs does is, to render the image diſtinct, by converging the rays of every pencil to their proper focus in the picture, the poſition of each point remaining undiſturbed.

The *fourth phænomenon* is the motion or reſt of the ſeveral parts of the picture, according as their relative objects are in either ſtate. The reaſon of this is obvious; and this is what gives life and ſpirit to the painting and portraits of nature, and is a particular deciſively inimitable by art. It is remarked that a more critical idea may be formed of any movement which occurs in the picture of a darkened room, than from obſerving ſuch motion in the object itſelf: For inſtance, a man walking in this picture appears to have an undulating motion, or to riſe up and down every ſtep he takes; whereas this is not obſerved in the man himſelf, viewed by the bare eye.

The *fifth phænomenon* is the *colouring of the optic picture*; every piece of imagery has its proper tints and colours, always heightened and rendered more intenſe than in the object; ſo that in this reſpect it is an improvement on nature, whereas art can only preſent diſtant reſemblances and faint imitations. The reaſon why the image is coloured, is, becauſe the ſeveral points of the object reflecting ſpecifically coloured rays to the glaſs, thoſe rays will repreſent thoſe ſeveral points reſpectively, in their own colour, therefore correſpondent to thoſe of the object; but their colours are heightened, becauſe crowded into a leſs ſpace.

The *ſixth phænomenon* is the *Chiaro oſcuro*, *i. e.* the intenſity of *light and ſhadow* in the picture: this, as well as the colouring, is greatly heightened above Nature, by reaſon of the leſſer area of the picture. Here every light and every ſhade is expreſſed in its proper degree, from the moſt brilliant to the moſt black, exhibiting a wonderful variety throughout, ariſing from the different ſituations of the ſeveral parts of objects, and their different angles of reflection. A juſt imitation of nature in the diſtribution of light and ſhadows is perhaps the moſt difficult part of the art of painting, and on which its greateſt perfection depends: and in aſſiſtance to which branch of Art, the *Camera obſcura* furniſhes not a few very valuable hints.

N. B. If an object be placed juſt twice the focal diſtance from the glaſs *without*, the image will be formed at the ſame diſtance from the glaſs *within* the room, and conſequently will be equal in magnitude to the object itſelf.

No. 2. is meant merely as a hint to explain the effects of a ſecond lens behind the firſt; for if rays paſſing through the firſt are *inverted*, by paſſing through a ſecond they will be *re-inverted*, if it be placed at a juſt diſtance with regard to the focus of the firſt glaſs. Thus the head of the croſs A, proceeds regularly to B, croſſes the focus C, and is by the glaſs D again tranſmitted through the ſecond focus E, till it is erect at F. On this principle, variouſly applied, are teleſcopes conſtructed.

Portable Camera Obscura, is conſtructed in the form of a book, and if nicely wrought, need hardly exceed the dimenſions of a folio. The parts are held in their places by little hooks, &c. when ſtanding and in uſe, but fold on each other when removed. The right ſide of the box folds on the bottom; then the left ſide on the right; the looking glaſs, its ſtands, and the lens being taken away, the top is folded together, then the whole top folds againſt the back, and the back folds on the reſt of the machine, and forms the other part of the book, A place for the looking-glaſs, ſtands, &c. is eaſily made in any part of the book. The curtain ſhould be made of ſtrong ſtuff, the darker its colour the better, The top of the box contains the lens, and the uſe of the looking-glaſs is to reflect to the lens the objects deſired to be inſpected: it is adjuſted, by means of a ſtring held in the hand, till it gives a perfect repreſentation, which is tranſmitted through the lens.

The ſpectator muſt ſtand with his back to thoſe objects which he deſires to view, and muſt be careful that the curtain totally excludes light. The repreſentations of objects being very well defined on white paper at the bottom of the box, they may eaſily be outlined with a black-lead pencil: a print or picture placed before the looking-glaſs, may be copied by this method.

A variation of this principle is uſed in taking likeneſſes by ſhade: Alſo in the Patent Delineator.

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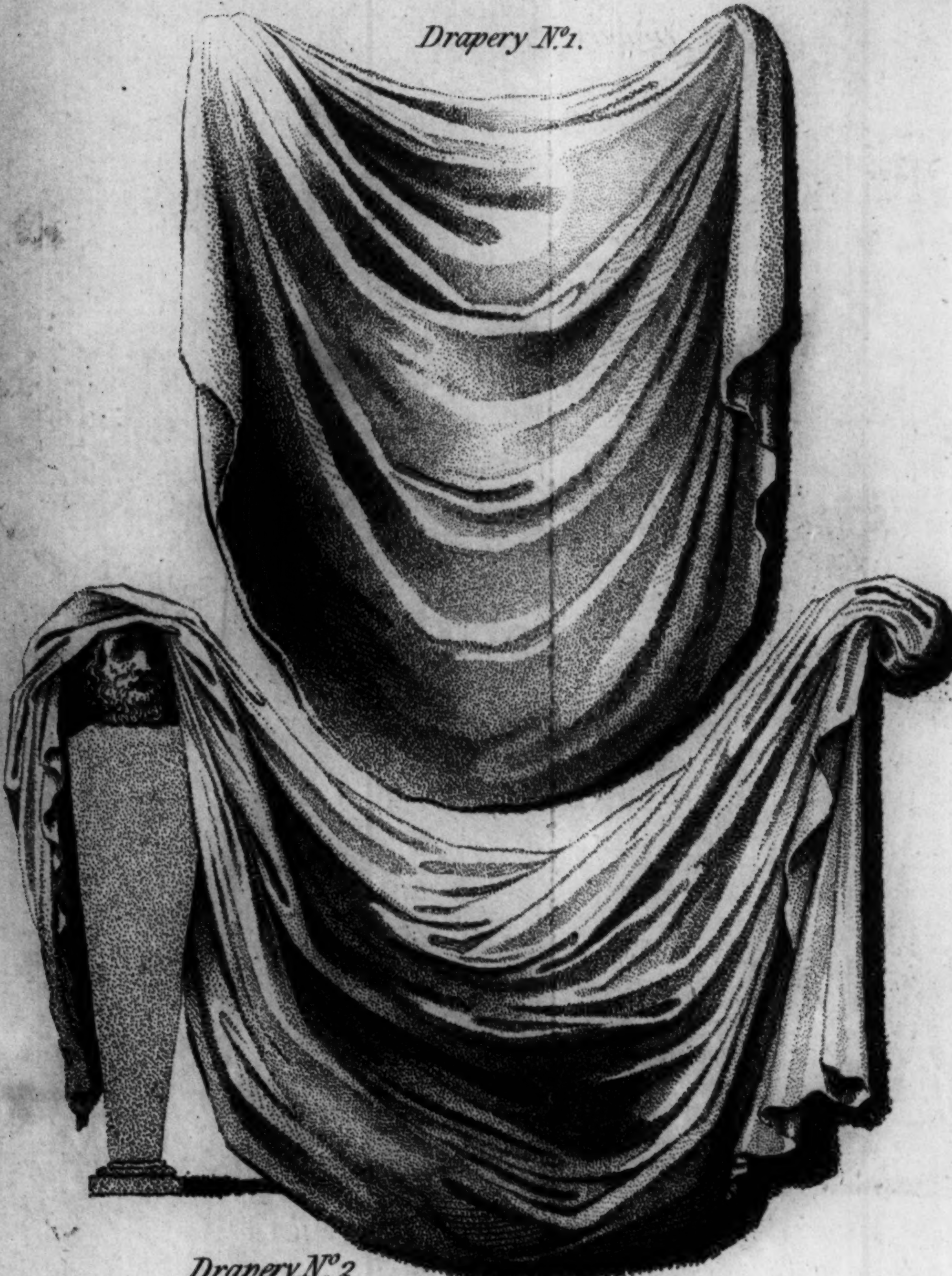
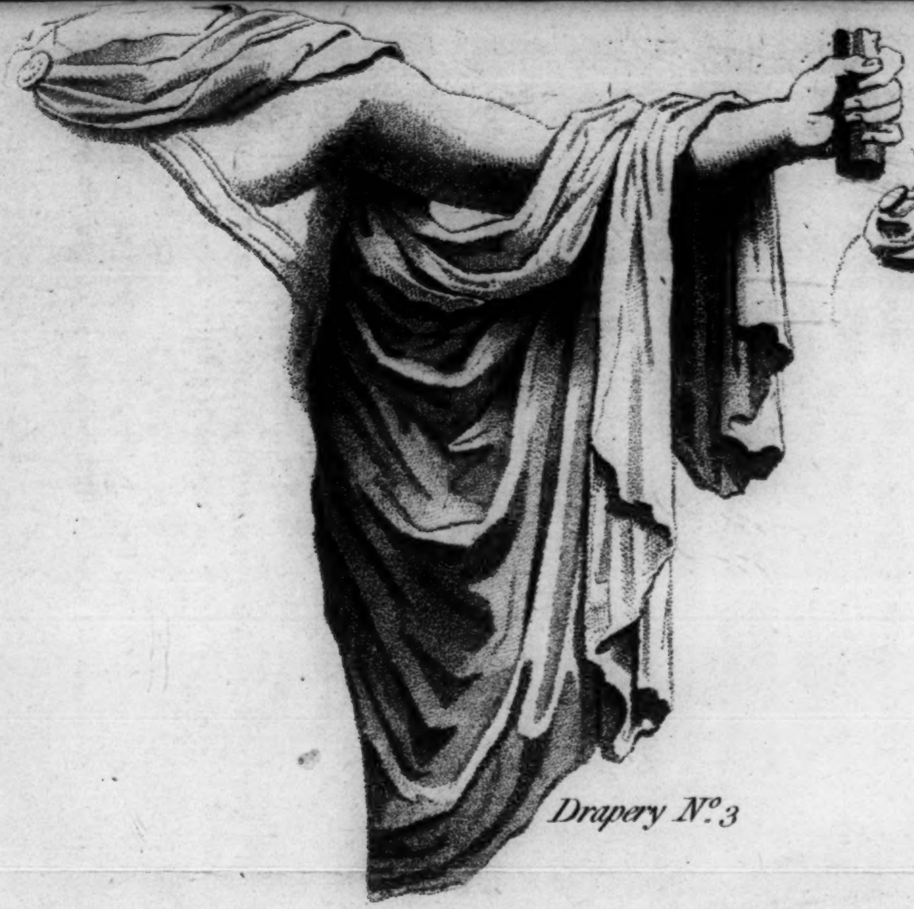
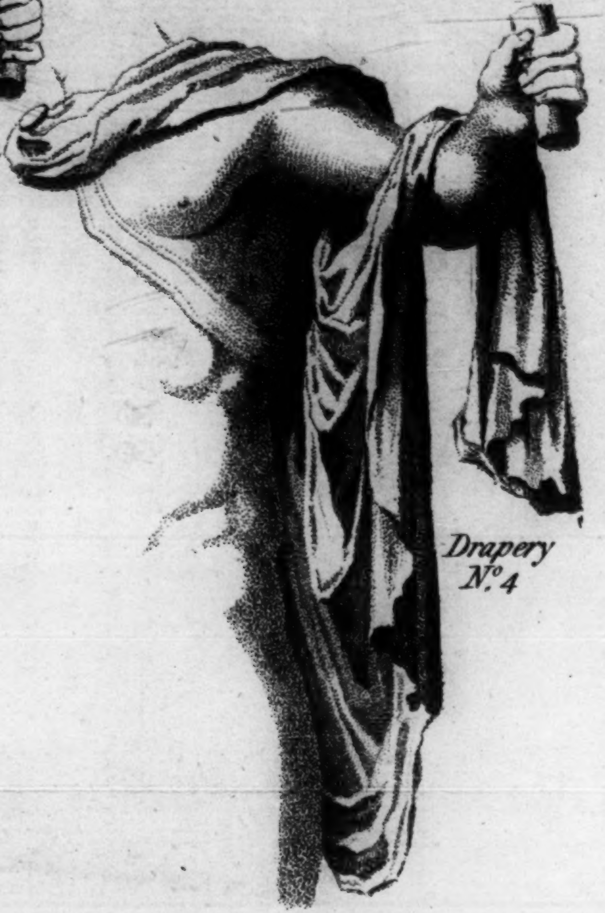


Drapery Nº1.

Drapery Nº 2



Drapery N°. 3



Drapery N°. 4

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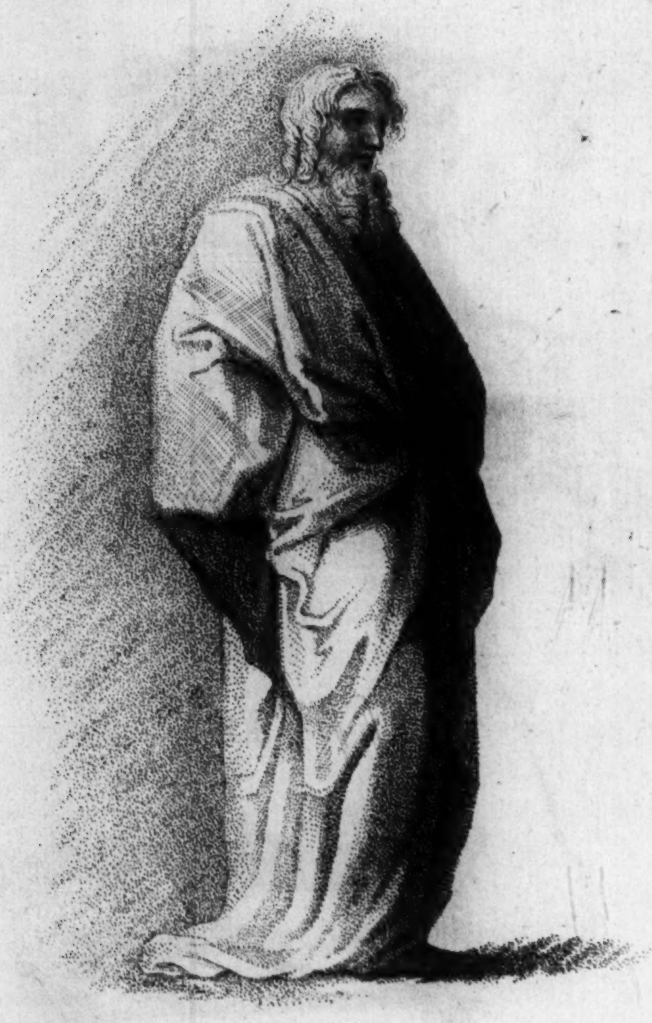
Drapery



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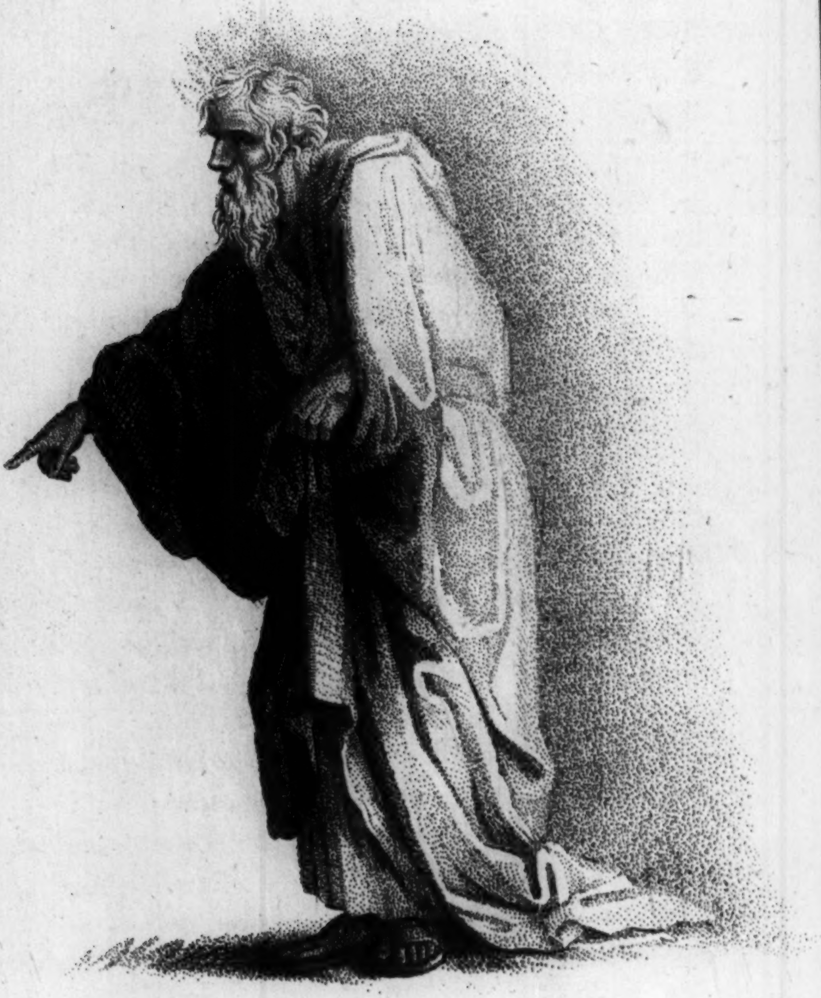
Drapery



DRAPERY.

The leading principle of drapery, is *a diſpoſition to be at reſt*, and this diſpoſition it maintains, however it be agitated, or conducted into form; thus when a large piece of cloth is hung by a dyer upon tenter hooks, it falls regularly by its own weight, and becomes ſmooth, and without a wrinkle or fold. If in the ſame cloth, a fold be formed on purpoſe, yet at a ſmall diſtance from its origin it widens, frees itſelf from conſtraint as ſoon as poſſible, and ſpreads into a ſimilarity to the general ſmoothneſs of the whole piece. The number of folds in drapery is always according to its fineneſs, the ſtiffneſs of coarſer cloths not permitting ſo many diviſions, and requiring more ſtrength to fold them; fine linen, therefore, is always moſt replete with folds, yet always preſerves its diſpoſition to reſt, and *falls*, however it be gathered and plaited. Drapery agitated by the wind, is conſtantly impelled by the ſame principle, and the wind can no longer keep it buoyant than while it is able to overcome the *deſcending* power of the drapery.

In No. 1. we have a piece of Drapery ſupported at each end; in the middle, *between* the two ſupports, it drops: *at* the two ſupports, the folds are more numerous and cloſer than any where elſe, they are conſequently narrower, but extend themſelves and widen towards the bottom, where they become broad, and almoſt ſmooth and tranquil.

No. 2. the Drapery is of a finer quality; there is alſo more in quantity, ſo that the folds are more numerous, and the reſemblance of the lower folds to the upper is leſs deſtroyed. We obſerve in thoſe folds which hang perpendicular, that though they begin narrow, they end broad.

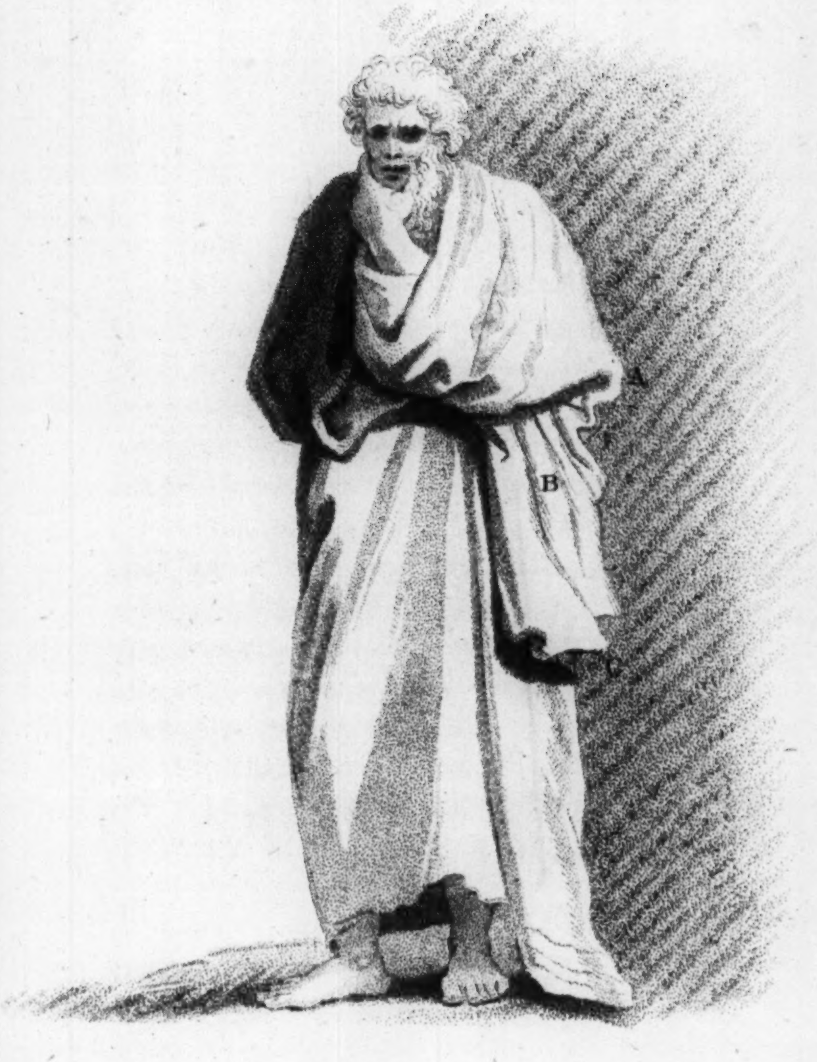
Nos. 3. and. 4. are two views of the Drapery of the Apollo, and (in conformity to the obſervation on Attitude) exhibit the ſame foldings of the drapery in different aſpects: their variations, fore-ſhortenings, light, ſhadows, &c. deſerve notice.

From the ORIGINAL *Drawing by* POUSSIN.

This philoſophical figure having been compoſed by that great artiſt for Leonardo da Vinci, "on Painting," we ſhall quote the paſſage which relates to it, as alſo to the *Two figures in converſation* by the ſame hand.

"That part of a fold, which is moſt remote from its centre, or from the place of its reſtraint, whence the fold commences, will recover more of its natural ſtate, than any other part. This is owing to a faculty, which all natural things are found to have, in common with each other; to wit, ſelf-preſervation, or an endeavour to preſerve their own manners of being; in conſequence of which, a ſtuff uniform and alike in its thickneſs and ſtrength, endeavours to continue flat and even; ſo that when, on account of ſome fold or plait, it is forced to quit its natural habitude, it ſtruggles continually to retrieve itſelf; and ſtill in proportion as it recedes from the place of its conſtraint, it approaches nearer to its original plainneſs, by expanding and unfolding itſelf. Thus for inſtance, ſuppoſe A B C the fold of a drapery, and A B the place where it receives its force or conſtriction,

Drapery



from the original Drawing by Poussin.

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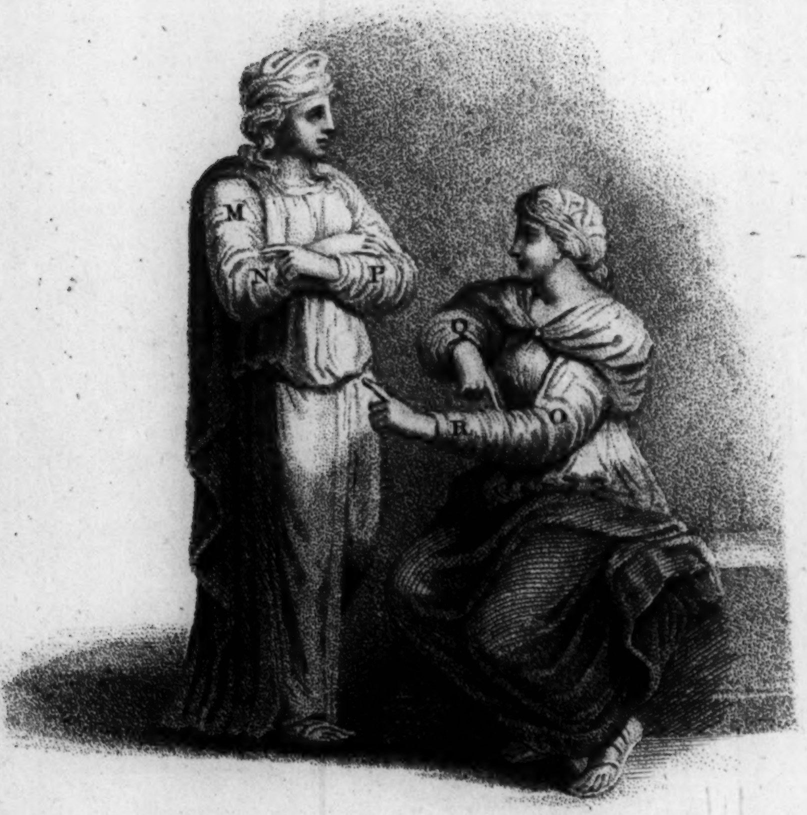
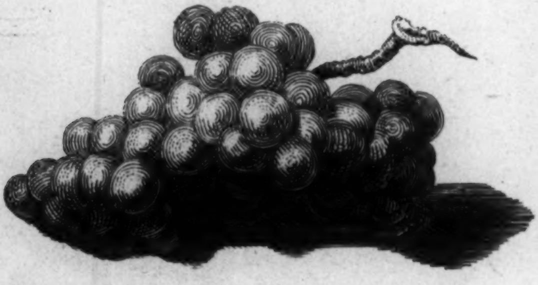
Drapery

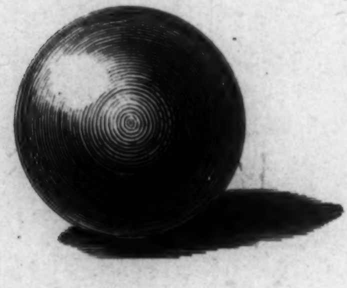


Effect of Light and Shadow

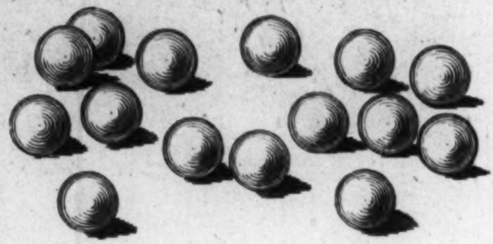
in a Group of objects



in a single object.



Objects Dispersed; therefore without Effect.



ſtriction, I have already ſhown that the part moſt remote from the riſe or root of a fold, will have recovered the greateſt ſhare of its natural form; whence it follows, that C being the moſt diſtant part of the fold, will likewiſe be wider, plainer, and more expanded than any other part." . . . . .

"Where a figure is ſhortened, let the folds be cloſer together, and drawn round the member in greater numbers than where it is not ſhortened; thus the figure M. N. throws the middle of each circulating fold, further from its extreme, as it is more remote from the eye; R O ſhews the extremes almoſt ſtraight, being found directly over againſt the eye; and P Q has an effect contrary to the firſt, N M." *i. e.* the folds become *circular*.

In *the philoſopher ſtanding*, and in him *pointing*, we have further examples of drapery principles; theſe figures therefore require no further elucidation, as what has already been ſaid amply explains them.

EFFECT OF LIGHT AND SHADOW.

This plate ſuppoſes, a number of little balls, ſcattered promiſcuouſly, whence each poſſeſſing equal force and attraction, the reſult is, a total want of general force and of union, each being too ſmall to make any conſiderable *effort*; and though by being *enlarged* they are ſomewhat improved, yet they attain no juſt effect till *compoſed*; whereby, though ſome are loſt in ſhade, and others ſhew little light, yet the WHOLE is infinitely more agreeable, (and by means of the demi-tints and reflections) more harmonious and brilliant. This principle is further explained under the article CHIARO-OSCURO, and forms the BUNCH OF GRAPES, which ſee.

Mr.

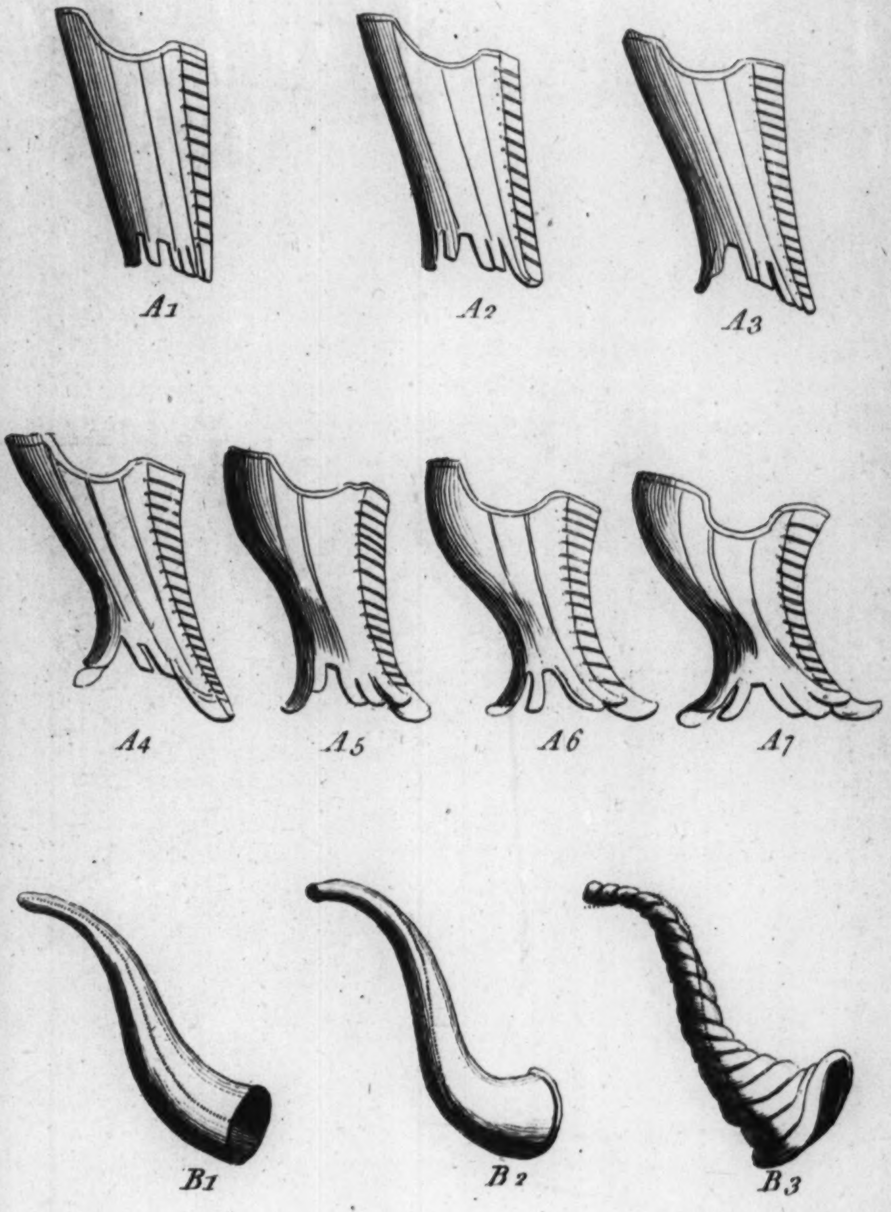
Mr. HOGARTH's PRINCIPLES OF GRACE.

Though we cannot but maintain, that the general principles of grace are by no means mathematical, yet as undoubtedly natural grace may be viewed the better for aſſiſtance and precept, from whatever quarter it is drawn, we have inſerted ſome of thoſe examples which Mr. HOGARTH very ingeniouſly applies to the ſupport of his main argument in his "Analyſis of Beauty." The firſt two rows upon the plate are ſtays; of which, A 1 offends the eye by its ſtiffneſs and contracted appearance, its lines being ſtrait; the lines of A 2 have a little remove from this ſtraitneſs; which remove increaſes in A 3: this ſtay for form might fit many perſons; but A 4 is yet more genteel and graceful; its lines being more winding and free: this winding is increaſed in A 5, but in A 6 and A 7, is by exceſs ſo greatly removed from elegance, as to fit only a Wapping landlady.

The faſhion of ſtays, as of other parts of dreſs, varying from time to time, theſe inſtances muſt be taken only in their general principles: Mr. HOGARTH compoſed them in 1753.

The different twiſts of the horns beneath, relate to the ſame idea; B 1 is leſs curvated than B 2, which has a dotted line running up it (as has alſo B 3), which ſhews how eaſily exceſs may be introduced. B 3 is not only a general curve of the whole figure, but is alſo twiſted in its parts; the windings of which attract and engage the eye to trace their progreſs. C, ſhews the variety of lines in the form of a bell; the ſerpentine windings of the contours of the ſides, contraſted by the regular

Mr. HOGARTH's Principles of GRACE.



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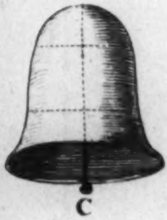
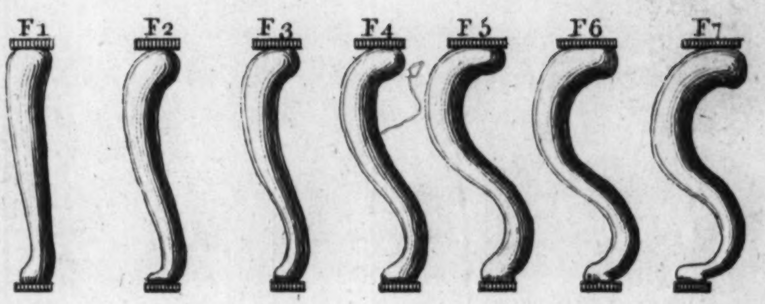
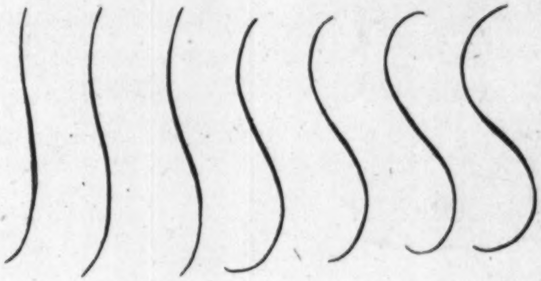

C

E

D



G



BRITISH MUSEUM

regular oval of the mouth, the infinite variety generated by the ſerpentine lines of the ſides, appears, in that no two parts of its body are in diameter of equal dimenſions, although the whole body is nearly equally large.

D, is the figure of a pine-apple, whoſe varied ſurface is ſtill further varied, by the ſerpentine lines made by the pips, by their regular decreaſe toward the top, and by the leaves at the bottom; it may alſo be obſerved, that the pips are likewiſe varied in their forms (in nature), by projecting ſomewhat at their tops, and by ſmall hollows, &c. grooved in their ſurfaces.

E, is a ſtrait horn, which is merely a cone, and which, if ſuppoſed bent into the ſame form as B 3, would acquire the ſame elegance, but is now contraſted by the ſerpentine line which is carried around it, and ſhews its deficiency.

F 1, 2, 3, &c. are legs of chairs compoſed on the ſame principle as the ſtays, and proceeding from too ſtrait to too crooked; the medium is the moſt elegant.

G. exhibits ſimple lines nearly ſimilar to F, and alſo proceeding from ſtrait to crooked.

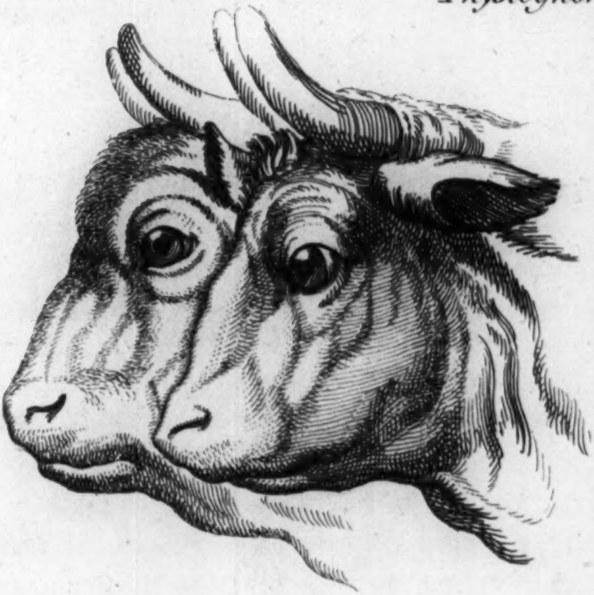
The reſult of the whole is—ſtrait lines are ſtiff, poor, mean, and inelegant; lines too much bent, are redundant, clumſy, bulging, and inconvenient; in the medium therefore, we muſt ſeek for grace, which is equally removed from extremes; and which, by that very circumſtance, is capable of being more accurately adapted to character and compoſition.

PHYSIOGNOMY.

Theſe plates are given to ſhew EXCESS in character, and it appears by them how nearly the human countenance may reſemble the features of brutes; alſo how much various modes of wearing the hair, beard, &c. diſguiſe the face. In A and B, we ſee the ſurly ſharpneſs of the wolf; and however (to render it more ſenſible) this head may ſeem removed from nature, yet thoſe who have viſited wild and uncivilized parts, will readily admit a reſemblance. C C ſhews a variety allied to the goat, to which likeneſs the beard, &c. greatly contribute. D D ſhews the ſimilarity to the ox, to whoſe plodding aſpect we are no ſtrangers in England.

Thoſe who have ſtudied this ſubject, have been very fertile in finding many additional relations, as well to birds as beaſts; and if we may believe them, the qualities of the mind are not infrequently coincident with ſuch indications, though good ſenſe, a happy education, virtuous morals, or other cauſes, may counteract, in behaviour, ſuch natural propenſities.

It is evident, that in theſe exceſſes of character BEAUTY is loſt; and as that ought to be our principal ſtudy in treating the human countenance, we ſhould *generalize* our ideas and principles as much as may be, leſt too-ſtrongly-marked perſonalities ſhould prove offenſive; and even perhaps allied to *brutality*.



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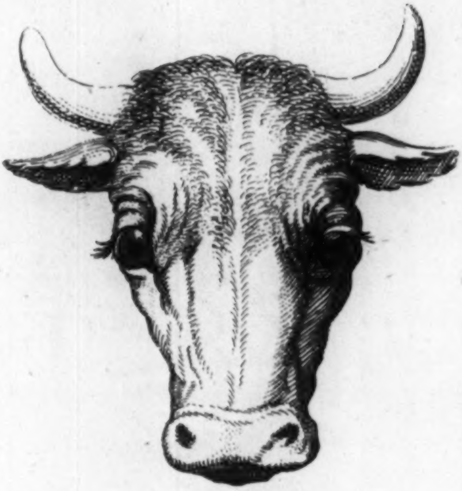

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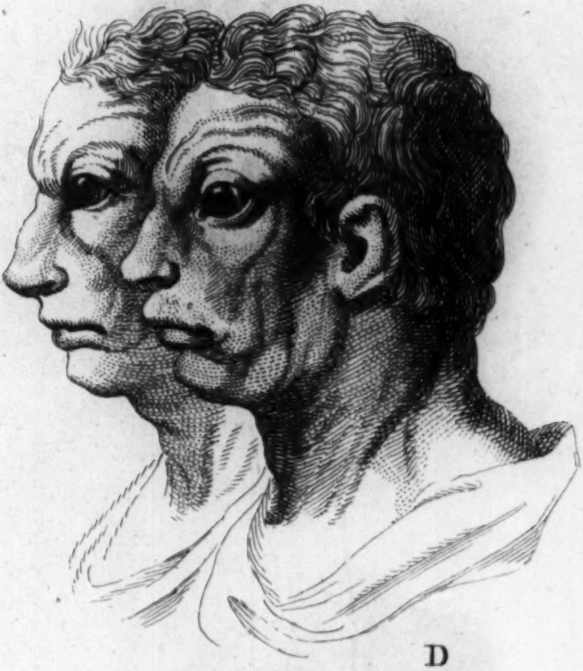
Physiognomy



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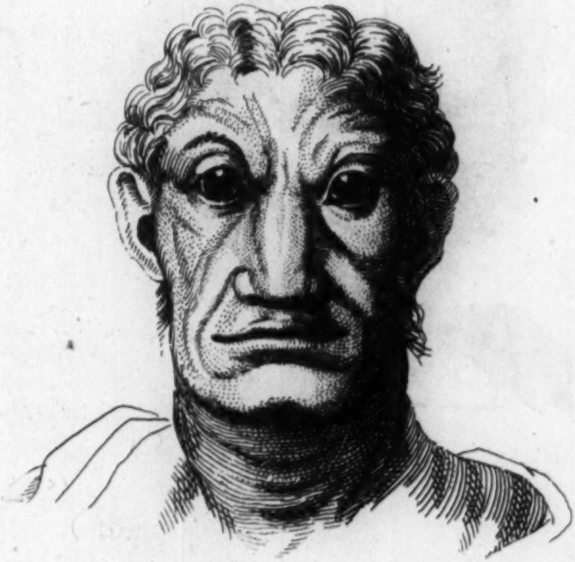

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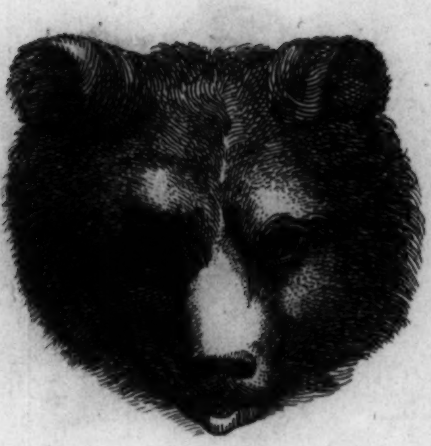

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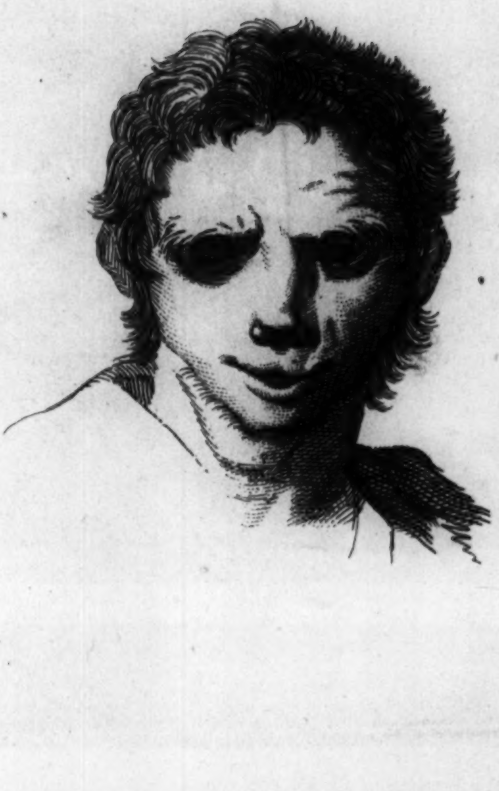

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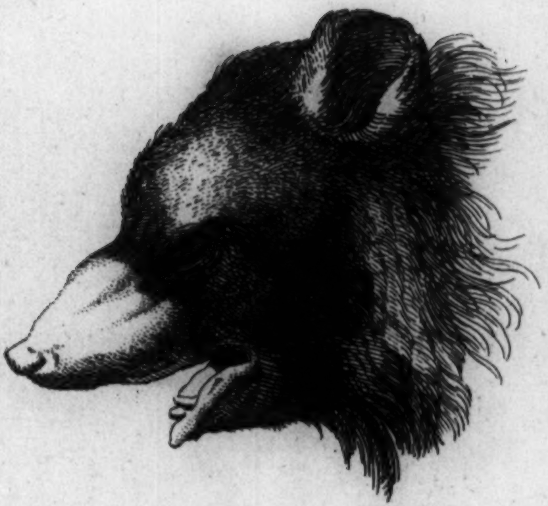
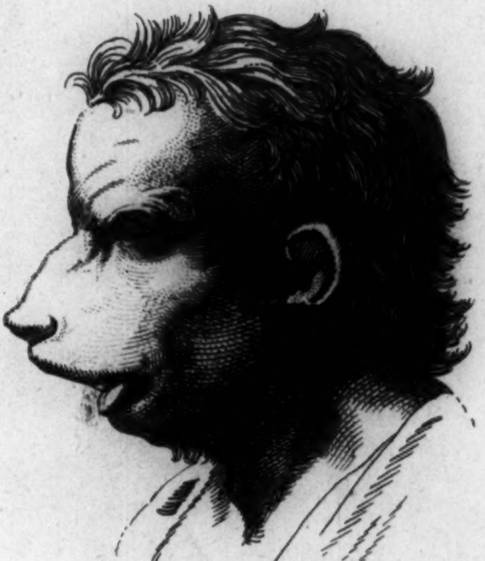


A



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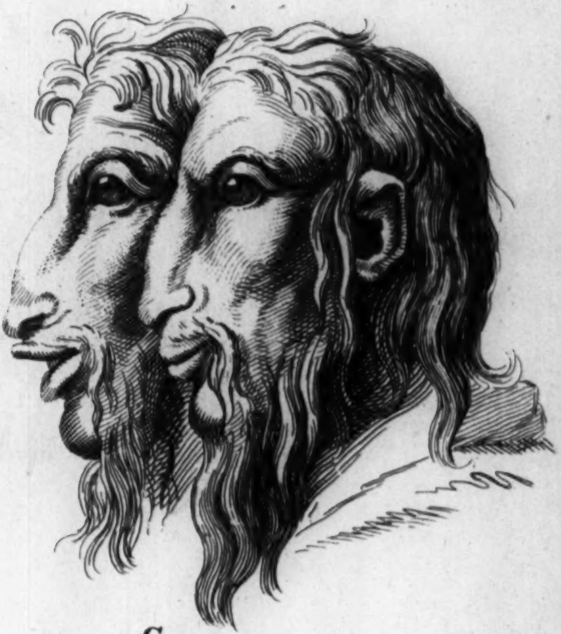

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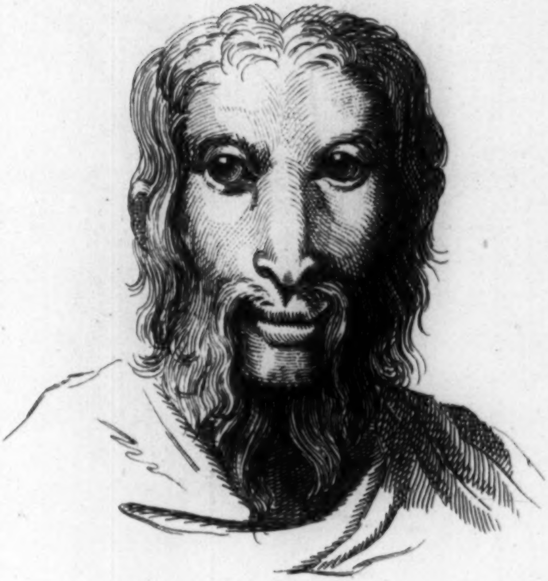

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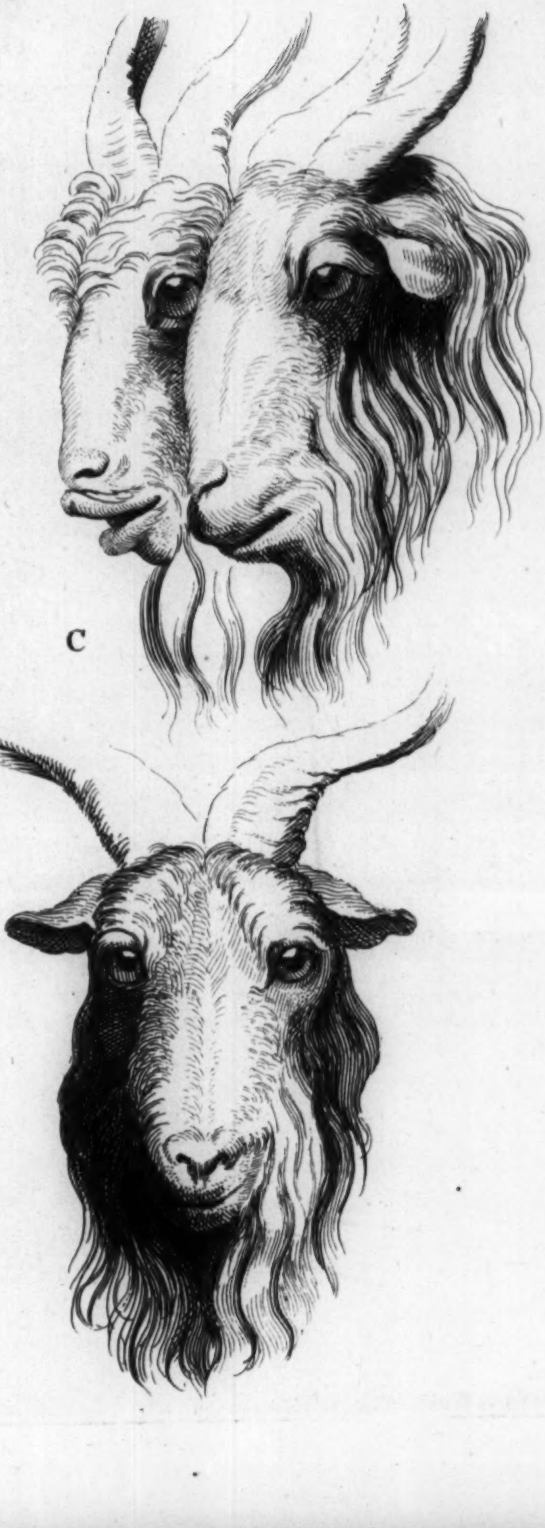
C

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UNITY

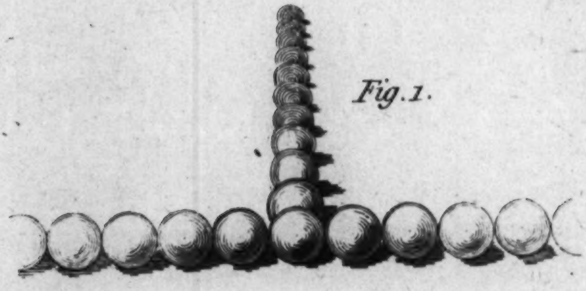
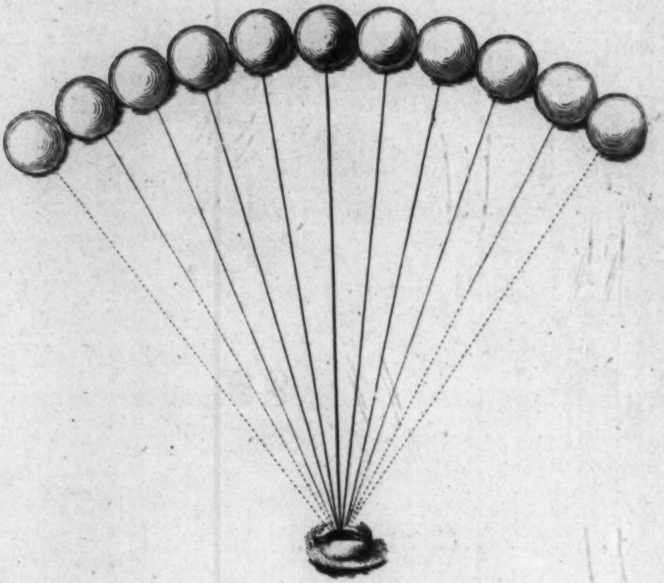


Fig. 1.

Fig. 2.



UNITY.

Fig. 1. Repreſents a number of balls which the eye is ſuppoſed to look at *direct*; in which caſe, thoſe in the center, and thoſe only, would be diſtinct, clear, and forcible, the others becoming weaker as they receded from the center; the balls on the ſides, though they do not diminiſh in form, yet they diminiſh in force.

Fig. 2. Is to the ſame purpoſe, and corroborates the idea in LECTURE I. 2d Series, the center beam, or ray from the eye, being by far the ſtrongeſt, and the lateral beams weakening according to their diſtance from the center.

The utility of this principle is to render the whole of a compoſition UNITED, by introducing that management of forms and of force, which may adapt to each part its proper importance.

END OF THE DICTIONARY.

⁂ This work may be bound either in two volumes or in four. When in two volumes, the TWO SERIES of LECTURES form the firſt.

When bound in four volumes, each ſeries of LECTURES makes a volume. The COMPENDIUM of COLOURS, with the firſt courſe of MISCELLANIES, makes alſo a volume. And the DICTIONARY may precede the ſecond courſe of MISCELLANIES in another volume. Or,

The DICTIONARY may be united to the COMPENDIUM OF COLOURS in one volume; and the two courſes of MISCELLANIES form a volume together.

THE

ARTIST's REPOSITORY.

VOL. II.

A

COMPENDIUM

OF

COLORS,

And other Materials uſed in the Arts of

DESIGN,

IN THEIR

VARIOUS BRANCHES:

WITH

REMARKS ON THEIR NATURES AND USES.

INCLUDING

The Method of DRAWING in CHALK, CRAYONS, &c.
Of PAINTING in WATER COLORS, CRAYONS, OIL, &c.
Of ENGRAVING in its ſeveral Manners,
And of SCULPTURE, &c. &c.

BRITISH MUSEUM

THE utility of the following COMPENDIUM will appear very clearly to all who conſider the variety of ſubſtances which compoſe many colors and other materials uſed in the Arts. It is to be regretted that ſome profeſſors of extenſive reputation are not more intimately acquainted with this part of the ſcience; but, to the ſtudent, for whoſe ſervice this compilation is chiefly intended, ſuch information is evidently of great advantage.

It is univerſally agreed that an injudicious mixture of pigments, contrary in their natures, produces very diſagreeable conſequences; which indeed might naturally be expected from the various and diſſimilar origin of the ingredients. Some are productions of the animal, others of the vegetable kingdom; foſſils afford ſome, minerals others; ſome are uſeleſs without calcination, others will not bear the fire; ſome remain conſtant in their colors, and retain their proper hues; others, though brilliant at firſt, become after a while totally corrupted, and by their corruption injure or deſtroy their companions, which might otherwiſe have ſtood well. Certainly, therefore, to acquire a knowledge of the origin of any pigment may conduce very much to a happy aſſociation of it with others.

It is not to be doubted that many ſubſtances might be of great ſervice, if their properties were more ſatisfactorily underſtood, or better methods of managing them were diſcovered; which can only be attained by frequent opportunities of experiment. Moreover, we know, that foreign countries afford a variety of materials different from our own, which are uſed by the artiſts of thoſe countries; it would be a deſirable acquiſition as well to the ſtudy of natural hiſtory in general, as to the arts, if gentlemen who have opportunity would inform themſelves on ſuch ſubjects, of their origin, manner of treatment, and preparation for uſe, their natures and effects; and if they could import ſuch ſamples as might permit examination by our own artiſts, not only thoſe artiſts, but perhaps by ſome happy diſcovery, the nation, might become obliged to their laudable endeavours.

It is likewiſe very certain that our own kingdom and its dependencies afford a great variety of ſubſtances which we now receive from foreigners, it would be well worth while to examine our native productions in this view; not to mention the pleaſure ariſing from the inveſtigation of every part of the works of nature. It is ſubmitted to gentlemen, and to artiſts who reſide in various parts of the kingdom, that ſuch intelligence of Britiſh productions would be very acceptable to artiſts in other parts of the kingdom, whoſe ſituation deprives them of ſuch knowledge: and in particular it is ſubmitted to Artiſts, that the perfection of art is only to be attained by the liberal communications of thoſe improvements which from time to time occur to individuals; by ſuch generous behaviour, and by ſuch only, can the arts attain that excellence which is the earneſt deſire of every genuine Artiſt.

The editor of this work would be happy to communicate ſuch information to the public, ſince thereby many expenſive materials would be ſuperſeded by others equally ſerviceable, at much leſs price; the improvements on thoſe which are now diſregarded might render them objects of greater attention; and not unfrequently our manufactures, as well as the arts, might derive great benefit from ſuch liberality. Upon this principle a few articles not in general uſe are admitted into this collection; for, though their own ſervices are but ſmall, they may afford ſuch hints as may tend to the diſcovery of others more valuable: nevertheleſs, it has been our endeavour, to inſert chiefly thoſe articles whoſe utility may be depended on; for it ſeems injudicious to burden this part of ſcience with numerous *recipes*. Notwithſtanding this remark, our readers may be aſſured that nothing really worthy their attention is omitted.

The intent of this work is not to inſtruct maſters, but learners; nor can much novelty be expected on the ſubject: (there are many original recipes); but let it come from what quarter it may, INFORMATION is equally uſeful and valuable to the ſtudent.

To cloſe theſe remarks, it ſhould be recollected, that ſome colors, &c. are not only dangerous to health, but, without due circumſpection in preparation and management, are even fatal; to guard againſt accidents from ſuch ſources is very deſirable, and is alone ſufficient to prove the utility of the preſent work, in which ſomewhat of their natures and effects are explained.

INTRODUCTORY REMARKS.

BEFORE we proceed to the ſeveral colors and materials in order, it may be proper to premiſe a few obſervations, which being equally applicable to all of them, may with the utmoſt propriety precede them.

In general the more ſimply and diſtinctly colors are uſed the better; they are not only more eaſy to work, but brighter, and more durable. Of colors produced by compoſition, ſuch as green, and purple, thoſe tints which contain the feweſt ingredients are uſually to be preferred.

Some colors, very neceſſary in painting in oil, are entirely uſeleſs in water; others, of great ſervice in water, agree not with oil; and ſome, which in appearance promiſe well, are found deficient in practice.

Very few colors are in their natural ſtate fit for immediate uſe, but require previous preparation, according to their diſpoſitions; of theſe preparations the principal are GRINDING, and WASHING, but ſome require CALCINATION.

The GRINDING of colors ſhould be continued till they are capable of uniting ſo intimately with the vehicle they are compounded with, as to ſeem only a liquid of that color (which is termed bearing a body;) and thoſe colors which permit this are always moſt agreeable in uſing; whereas ſome will not embody, but are apt in working to ſeparate and diſperſe. This remark chiefly concerns colors intended for oil: many of the beſt in water are fit for uſe by being diſſolved in gum water.

Colors are liable to injury by being ground on a ſtone not thoroughly cleaned from the color which preceded: many perſons who are curious, grind their own (at leaſt the finer colors) that they may depend on their purity.

Colors ground in oil can never be uſed but in oil. Oil colors kept too long grow *fat*, and become uſeleſs.

Colors united with GUMS will not readily take oil.

Colors ground in SPIRITS may be preſerved after grinding, and uſed either in oil or water.

In grinding colors the motion ſhould not be too ſwiſt, but gentle, leſt the color by heating loſe part of its luſtre, eſpecially if it be a color of no great body. In grinding white obſerve to ceaſe before it becomes greaſy or dirty.

The materials uſed in grinding are — a flat marble, or other ſmooth and hard ſtone; a muller or grinding ſtone; and a large knife; the work ſometimes requires ſtrength, and always care.

Colors are WASHED; by being mixed with a proper quantity of fair water, till the water is thoroughly colored; if the ſurface of it appear greaſy, take off that ſcum, and pour the colored water into a clean baſon, leaving the groſſer ſediment behind; the water thus poured off, will in a little time depoſit a quantity of color. This operation may be repeated till the color obtained is ſufficiently pure, which appears by its fineneſs, and brilliancy. Mr. SANDBY is ſaid to waſh Naples yellow, with milk inſtead of water.

Some colors require CALCINATION to render them fit for uſe; ſome are burnt, merely by putting them in the fire till thoroughly red hot; others, are rather dried than burnt, being placed in an iron ladle over the fire, and kept there, till the ſmoke ceaſes. Ivory is burnt between two crucibles well luted together and covered with coals.

The colors being free from thoſe impurities which are natural to them, to TEMPER them, take a ſmall quantity of any color, put it into a clean ſhell, or cup, &c. add to it a few drops of gum water, and incorporate them by working them about the ſhell; let them dry; and when dry, touch the color with your finger; if any comes off, it requires a ſtronger gum water; if the color ſhines and gliſters when dry, the gum water was too ſtrong, and muſt be qualified by lowering it with fair water. Always let it dry before you uſe it; then having wetted it, take a proper quantity in your pencil, tranſplace it on the pallette, and mingle ſuch colours as the ſubject requires.

But beſide the colors which require the treatment above deſcribed, and which are moſtly earths, there are ſeveral uſeful colors (extracted chiefly from vegetables) in the form of tinctures; to obtain which, the cuſtomary method is, to boil the ingredients, with the addition of alum, in a quantity of water, till the water has acquired a ſufficient ſtrength of color; ſometimes the mixture is boiled yet ſtronger; and ſometimes, but not often, the ſediment of the mixture after boiling is of uſe.

Colors are ranked as follows, WHITE, YELLOW, ORANGE, RED, PURPLE, BLUE, BLACK. WHITE, and BLACK, are the extremes of color; yellow is the point of color next to white; then green; then blue; green is compoſed of a mixture of yellow and blue; orange of a mixture of yellow and red; purple of a mixture of red and blue; theſe compound colors admit an infinity of tints, as they incline moſt to either of the primary colors of which they are compounded.

Some perſons divide colors into dark, and light; including among the firſt, black, umber, biſtre; among light colors, white, and thoſe which approach it.

To prevent colors from ſinking in, take roch alum two ounces, and boil it in a pint of ſpring water; wet the back of the paper with a ſpunge dipped in the water while warm. Some uſe ſtarch applied at the back. A yet ſtronger mixture, which will prevent the color from ſinking not only on paper, but likewiſe on ſattin, is made, by boiling Iſinglaſs in water, brandy, or ſpirit of wine, till the liquor is ſtrong and clammy, then, after your outlines are drawn, waſh them over with this ſolution while hot. Repeat it if wanted.

GUM-WATER is made, by diſſolving a quantity of *gum arabic* (the clearer the better) in fair water. The ſtrength of the gum-water required muſt determine the proportion of the ingredients. Take a quarter of an ounce (or half the quantity) of gum arabic, and pour boiling water on it in a tea cup; when diſſolved it is fit for uſe. A little coloquintida added to the ſolution, will prevent flies from injuring the work if expoſed.

The WATER with which colors are united, is of more conſequence than is generally imagined, and unleſs limpid and pure, contributes to their fading. Flake white, uſed with water containing particles of iron, ſoon becomes black, and diſagreeable. To remedy this evil, the curious uſe only diſtilled water, which is eaſily obtained from a common tea-kettle, by condenſing the ſteam; which, if the kettle is not too full of water, may be done by binding round the ſpout, a cloth wetted in cold water; or by the addition of a tin ſpout to fit the kettle, wetting and cooling the cloth occaſionally. There are mineral waters, &c. which produce very ſingular effects with ſome colors.

To chuſe camel's hair pencils, Indian ink, &c. Vide p. 54, of the firſt ſet of LECTURES.

To uſe a color in tincture, (generally called A WASH-COLOR) try firſt whether its ſtrength be what your ſubject requires; if it is too deep, it may be lightened by the addition of fair water; if too light, it may be deepened, by ſetting a ſaucer of it to ſimmer over a gentle fire till it acquire the ſtrength deſired. The watery part may, by this mean, be nearly, or even totally evaporated. Red Brazil waſh, will take a ſolid form, and afterwards work up pretty enough.

Body colors (as they are called, to diſtinguiſh them from waſhes) may be lightened by being diluted with water, but cannot be deepened beyond the natural ſtate of the original material; to ſhadow which when uſed of its full color, recourſe muſt be had to a darker color, of a ſimilar ſpecies.

Care ſhould be taken to keep the drawing, &c. flat, and free from ſinkings, leſt the colors, if thin, ſhould run to thoſe parts, and make patches of darks, &c.

If the paper will not readily take the colors, a little fiſh gall, or ox gall, will help them.

The foregoing hints apply to water colors only; a few obſervations on the uſe of colors in oil, ſhall cloſe theſe remarks

A principal advantage of oil colors is, that after they are dry they afford a conſtant opportunity of being retouched, or even changed, either in whole or in part; thus black may be re-colored white, or brown, blue, &c. but though this is undoubtedly a great advantage, yet it is only to be uſed when required by neceſſity: for the under color, if allied to the ſuperficial, promotes as well force as harmony; and it ſometimes happens, that if the under color be cold, and powerful, it tends to injure the tone of the upper.

Oil colors, are not in uſual practice heightened, by diluting them with oil as water colors are with water; but by mixing with any color a pigment of a lighter tone, as light red upon dark red; yellow upon light red; white upon yellow, &c. or ſimply white. But if a part ſhould be heightened beyond its due force, it may be lowered by diluting ſome ſimilar color with oil, and (as it is termed) GLAZING it over, till it is brought to the tone required. Glazing is ſometimes uſed on a more important, or at leaſt a more extenſive plan; as when great richneſs is wanted in ſome particular color, as crimſon &c. after having painted and finiſhed it, the artiſt glazes it over with a coat of lake. Sometimes this is repeated, and the lights retouched: and inſtances have been, where an artiſt has glazed a bright white into a crimſon, by means of carmine and lake, &c.

This operation is beſt performed with colors tranſparent in their nature, ſuch as lake, &c. but after all, it is not applauded by thoſe whoſe ſkill enables them to produce an equal effect without this practice.

Thoſe painters who have attained neareſt to a juſt a juſt repreſentation of nature, have uſually compoſed on their palettes, a number of tints related to thoſe of the ſubject on which they were about to employ them; and by mingling theſe tints, they have approached nearer to truth, than thoſe who mingle the primary colors of the palette in their pencils, and immediately apply them to the cloth; for by this latter manner (which yet is too common) the colors are not only leſs incorporated, but are apt to become dull and dirty.

The ſmell of oil colors would not be bad (as it ſometimes is) were the oil of the beſt quality.

Colors are ranged on a palette, beginning with white on the front, then yellow, &c. according to the darkneſs of the color, ending with black.

A pencil for each color is neceſſary, where clean tints are deſired.

The uſual way of painting in oil, is to lay on the colours with one pencil, and then ſoften them into each other, with a clean tool: this is termed *ſcumbling*; but whether ſcumbling is really beneficial to a picture, is much doubted: certainly where ſtrength is deſired, it may well be omitted, as alſo in the finiſhing touches.

Colors incorporated with SIZE, are uſeful, in works required to be free from gliſtening that they may be ſeen to advantage in all ſituations, ſuch as the ſcenes of a theatre, &c. but are not uſed for pictures. Of late, faſhion has introduced them in apartments inſtead of wainſcotting, &c.

They are likewiſe uſed in FRESCO-PAINTINGS in warm countries, but theſe are very rare in Britain.

Freſco-paintings are performed on the mortar of a wall while wet, and dry with it; which circumſtance totally prohibits the uſe of oil.

The incorporation of colors with WAX is very rarely practiſed: for the method of procedure, *vide* ENCAUSTIC.

The principles of COLORING as a branch of art, depend on character, expreſſion, &c. and may afford a few obſervations hereafter.

A
COMPENDIUM
OF
COLOURS, &c.

*** *The prices marked to many of the following articles, may ſerve as a guide in purchaſing colours, &c. but muſt be taken with ſome liberty, according to the quality of the article, and the ſtate of the wholeſale market, &c.*

[*Thoſe under a ſhilling per pound, are marked* cheap.]

ACACIA: The flowers afford that bright yellow which bears waſhing in the Chineſe ſilks, &c. and is uſed by them in painting on paper. The flowers are gathered before they are fully open, then put into a clean earthen veſſel, and kept over a great heat (ſtirring them continually) till they become dryiſh and yellow. Then to half a pound of flowers, they add three ſpoon-fuls of fair water, or juſt enough to hold them incorporated; This they boil, till the water has extracted the juice from the flowers; then ſtrain it. To the liquor they add half an ounce of allum, and one ounce of calcined oyſter-ſhell pulverized.

It is not impoſſible that Great Britain (or very probably ſome of its tropical dependencies) may produce a vegetable ſimilar in its nature, or that may ſerve the ſame purpoſe, at a ſmall expence. The proceſs to obtain its colour, would moſt likely be much the ſame.

ANACARDIUM, or CASHEW-NUT: From the ſweetiſh liquor contained in its ſhells, the Indians extract an oil, ſaid to preſerve wood from putrefaction, and to render black colours laſting.

ACHIOTE, called by the French ROUCOU, by the Dutch ORLEANE, is the flower or ſeed of a tree which grows chiefly in very hot countries. The grains of Achiotte, are ſoaked in an earthen veſſel, and repeatedly waſhed in warm waters, till they have diſcharged their vermillion colour, the ſediment is formed into cakes, &c. which when pure are much valued.

Some boil the grains to obtain a greater conſiſtence of colour.

Some uſe it to compoſe CARMINE, but it gives too much of an orange caſt. It is uſed to dye wax vermilion colour.

ALLUM, a mineral chryſtalizable ſalt of an auſtere taſte; diſſolves in cold water, but much better in boiling water. It is obtained abroad from ſundry kinds of earth: In England from a whitiſh bluiſh kind of ſtone called Iriſh ſlate. It is a principal ingredient in dying and colouring. Its ſtyptic aſtringent quality binds the finer parts of the colours together, and prevents their exhaling. Hence it preſerves paper impregnated with a ſolution of it, from ſinking when wrote upon.

ALLUM WATER is made by diſſolving four ounces of allum, in a pint of boiling water: filtre it through brown paper.

ROCK ALLUM, is prepared from pyritous ſtones, cut from quarries, and is diſtinguiſhed from the common allum extracted from earth, &c.

Purified Allum, is prepared by diſſolving it in hot rain water, and evaporating it till it ſhoots again into chryſtals.

Roman Allum, is of a red colour, not ſuperficial, but throughout; by breaking it, it may be diſtinguiſhed from counterfeits dyed red.

Price 4d per lb. Rock Allum 1s per lb.

AQUA-FORTIS, is a corroſive liquor, prepared from nitre and vitriol; it diſſolves all metals except gold.

It is made by diſtilling purified nitre, with calcined vitriol, or rectified oil of vitriol, in a ſtrong heat: The vapour, which riſes in blood-red fumes, is the Aqua-fortis.

If to the liquor thus procured, be added ſea-ſalt, or ſal-ammoniac one-fourth of its weight, it becomes Aqua-regia, and ceaſes to diſſolve ſilver, but will now diſſolve gold.

The chief uſe of Aqua-fortis in the arts, is in facilitating the progreſs of Etching. Being poured of a proper ſtrength on the copper plate previouſly prepared; it corrodes the lines drawn through the ground or varniſh on the copper; by its continuance rendering them deeper and blacker, according to the force required by the artiſt.

Aqua-fortis as ſold in the ſhops, requires no very conſiderable addition of water, to decreaſe its ſtrength: but ſmoking Spirit of Nitre, which is the ſtrongeſt kind of Aqua-fortis, muſt be reduced to a proper ſtrength for uſe, by the mixture of four, or at leaſt three times its quantity of water. The temperature of the weather, has a great effect on its operation.

Price about 4s. 6d. per pound weight.

ARCHILL, is a white moſs, which grows on the rocks in the Archipelago, the Canary, and Cape de Verd iſlands; and ſaid by LINNÆUS, to be found on the weſtern coaſt of England. Prepared archill will yield a violet colour to water, which ſtains marble deeply, and renders it more brittle.

LINNÆUS thinks many common moſſes might yield colours; at leaſt, the experiment on the moſt promiſing is worth making.

ARSENIC, native, is called ORPIMENT. It is of a yellow or orange colour. Though always yellow, its colour admits of different ſhades and mixtures, golden, reddiſh, or greeniſh.

The fatal effects which may by accident ariſe from this ſubſtance, will juſtify our forbidding its admiſſion into the collection of colours, of our friends.

ASPHALTUM, is a ſolid, brittle, black, inflammable, bituminous ſubſtance, reſembling pitch.

It is chiefly found ſwimming on the ſurface of the *lacus Aſphaltites*, or dead ſea, where anciently ſtood the cities of Sodom, &c. being thrown to the ſurface of the water, it there ſwims like other fat bodies, and gradually is condenſed by the heat of the ſun and its own ſalt. It burns with great vehemence, in which it reſembles naphtha; but is firmer in conſiſtence. Genuine Aſphaltum has no ſmell, is not acted on by water, aqua-fortis or olive oil. It is a principal ingredient in etching ground: and is uſed in oil painting, but muſt not be much truſted to; it gives the appearauce of age to pictures, &c.

Price 6d. to one ſhilling per ounce.

AVIGNON-BERRY, called alſo FRENCH-BERRY, and YELLOW-BERRY, is the fruit of a ſhrub, growing plentifully in the neighbourhood of Avignon, and elſewhere, in the ſouth of France.

The berry is ſomewhat leſs than a pea; its colour green approaching to yellow, its taſte aſtringent. Dyers make a yellow of it. A tincture for waſh colours is thus extracted:

Put a pound of berries, to a gallon of water, with half an ounce of allum, boil them in a pewter or earthen veſſel, filter them, and evaporate the fluid. Or more ſimply; Into a ſmall earthen tea pot, or other convenient vehicle, put a ſmall quantity of berries, pour on them boiling water, and let them ſtand by the fire-ſide till the tincture is ſtrong enough; add allum in proportion. When meant to be kept, ſome add a ſmall quantity of ſpirits of wine.

The tincture may be drawn very deep.

Price 2d. per ounce.

BICE, is a blue colour, prepared from the *lapis armenus*, formerly brought from Armenia, but now from the ſilver mines of Germany.

It bears the beſt body of all bright blues, uſed in common; but is in its colour the paleſt. It requires good grinding to prepare it for uſe, being inclined to be ſandy, and ſhould be well waſhed. It works indifferently well. GREEN BICE, is made by adding orpiment, to the blue bice.

Price one ſhilling per ounce.

BISTRE, is compoſed of the moſt gloſſy, and highly burned ſoot, finely pulverized, and ſifted, then baked with a little gum-water, and made into cakes. The beſt is prepared from the ſoot of dry beech wood, by grinding it with urine or water into a ſmooth paſte ; then diluting it with more water : after the groſſer ſediment is ſettled, pour off the liquor, and let the finer particles, which are the biſtre, ſink to the bottom. The beſt is of a warm, deep, tranſparent brown, when moiſtened with water.

This colour may be uſed in the ſame manner as Indian ink, and is not ſo *cold* in its appearance.

Price 6d. to 1s. 6d. per ounce.

BLACKS.

Blue Black, is the coal of burnt vegetables, the beſt is ſaid to be furniſhed by vine-ſtalks, and tendrils. Price 8d. to 1s. 6d. per ounce. Kept in the colour-ſhops in bladders ground in oil, at 3d. each.

Horn Black, is inferior to ivory-black, it is made of bonesburnt.

German or Frankfort Black, is made of the lees of wine burnt, and waſhed, afterwards ground in mills on purpoſe, with ivory, or peach ſtones burnt. It is a principal ingredient in the ink uſed by rolling-preſs printers. The French is ſuperior to the German.

To try its goodneſs, it is put into the mouth ; if free from grit, and of a deep black it is good.

Ivory Black, is made of ivory burnt, or charred between two crucibles well luted ; being thus rendered perfectly black, and in ſcales, it is ground and made into cakes, &c.

The goodneſs of ivory black, may be known by the fulneſs of its colour, free from any blue caſt ; and by its fineneſs. A little white ſugar-candy prevents this colour if uſed in water (and others) from cracking.

It is uſed in painting in oil, but commonly rejected in water, **Indian Ink** anſwering much better.

Price 1s. 6d. per pound. Bladders 3d. each.

Lamp-black, originally perhaps the ſoot collected from lamps, is generally prepared by melting roſin, or pitch, in iron veſſels; then ſetting it on fire under a proper receptacle for the ſmoke, which is the black. It is brought chiefly from Sweden and Norway, where it is frequently obtained from the refuſe of the tree left in preparing roſin, or pitch. It is the baſis of the ink uſed by letter-preſs printers. The black takes fire very readily; the beſt method of extinguiſhing it, is by wet linen, hay or ſtraw, water alone will not ſucceed.

This colour is not much in requeſt for pictures, ſince it requires forcing to make it dry.

Indian Ink is a black, with which our readers are already acquainted. Its price per ſtick, from 6d. to 5s.

Earth Black, is a kind of coal which well pulverized is uſed in *freſco*.

Burnt paper, ground finely, is ſaid to make a good black.

Peach ſtones burnt, make a very fine black of a bluiſh caſt, much uſed in France. *Cherry ſtones* may be ſubſtituted.

BLUES.

Bice, vide *ut ſupra*.

Blue Ashes, *Cendres blue*, corruptly *Sanders blue*, are uſed in water colours; ſome are very lively: but in oil they become dull. They are found among copper mines; water only is uſed in levigating them to reduce them to a fine powder. This blue ought to be uſed in works to be ſeen by candle light (as ſcene painting) for though mixed with much white, it retains its beauty.

There is nothing to be found in the ſhops under this name but common *verditer*, or ſome ſpecies of it.

Blue, Prussian, is a modern invention, conſiderably in uſe among painters, though inferior to the ultramarine blue. It was diſcovered by accident, about the beginning of this century. A chemiſt of Berlin, having ſucceſſively thrown upon the ground ſeveral liquors from his laboratory, was ſurpriſed to ſee it ſuddenly ſtained with a moſt beautiful colour. Recollecting the liquors he had thrown on each other, he made a ſimilar mixture in a veſſel, and produced the ſame colour. He did not publiſh his proceſs, but prepared and ſold his BLUE, which was ſubſtituted for ULTRAMARINE. The account of it was firſt publiſhed in the Berlin Memoirs, 1710: but without a deſcription of its proceſs.

In a paper of Dr. Woodward's, communicated to the Royal Society in 1724, there is given a ſhort way of making *Pruſſian blue*, which was found to anſwer perfectly well; and occaſioned ſeveral experiments, whereby was diſcovered the nature of the bodies uſed in that preparation.

The method was this: Four ounces of bullock's blood dried, and four ounces of ſalt of tartar, prepared from four ounces of crude tartar, and as much nitre, were calcined together; two hours after which, a black ſpungy ſubſtance remained in the crucible, weighing four ounces; a ſolution of which being made in boiling water and afterwards filtered, left a remainder which when dried weighed nine drams. An ounce of Engliſh vitriol was diſſolved in ſix ounces of rain water; and eight ounces of crude alum in two quarts of water. Theſe being mixed hot with the blood, became green; but on adding two or three ounces of ſpirit of ſalt, they became of a fine blue, which ſubſided and left the water clear. The product was an ounce of very fine colour, fit for the palette.

Among the experiments made by mixing in different manners and proportions, the ſeveral liquors of which this colour was to be prepared, all produced a blue; but in different degrees, ſome being deeper, others paler. In one experiment the alum was wholly left out, and a very pale blue was produced; in another the alum and vitriol were uſed in equal quantities, then the blue was extremely deep.

In all receipts given for making *Pruſſian blue*, the liquors are ordered to be mixed together boiling hot, except the ſpirit of ſalt; and the colour is moſt readily and beautifully made that way.

The method of making *Pruſſian blue* in perfection, has been purchaſed as a very valuable ſecret. Its proceſs is very extraordinary, and could ſcarce be derived *a priori*, from any reaſoning about the nature of colours. It is allowed to be an excellent blue pigment in point of colour, but its durability is juſtly ſuſpected.

The goodneſs of *Pruſſian blue* muſt be diſtinguiſhed by its brightneſs, deepneſs, and coolneſs.

Four different proceſſes given for making the fineſt ſort of *Pruſſian blue* with quick lime, are given in the Hiſt. of the Acad. of Sciences at Paris, for the year 1756.

Proceſs I. Take 3lb. of ox's blood, dried and reduced into a kind of ſmall ſcales, an equal quantity of quick-lime newly baked, 2lb. of red tartar, and 1lb. 8oz. of ſaltpetre; pulverize the whole groſsly, and put it into a crucible, placed in the midſt of a great furnace, and give it a gradual fire. After four hours, when the matter is reduced into a kind of paſte which emits no more ſmoke, and is equally red, throw it by ſpoonfuls into two pails of boiling water; and, having filtrated the lixivium, mix it with a ſolution of 6lb. of alum, and 1lb. 8oz. of green vitriol. This operation will yield but 7oz. of *fecula*; but its beauty will make ſufficient amends for the ſmall quantity, as it will ſurpaſs in this reſpect all Pruſſian blues prepared by other methods. It has alſo as good an effect as the fineſt *ultramarine*; and has, beſides, the advantage of reſiſting the impreſſion of the air.

Proceſs II. Take 3lb. of dried ox's blood, an equal quantity of quick-lime, 2lb. of red tartar, and 2lb. of nitre; let them be calcined and lixiviated, as in the former proceſs: pour the lixivium into a ſolution of 4lb. of alum, and 1lb. of green vitriol. This operation will yield more of the *blue fecula* than the other, but the colour will be leſs beautiful.

Proceſs III. Take 3lb. of dried ox's blood, 4lb. 8oz. of quick-lime, 2lb. of red tartar, 1lb. 8oz. of ſaltpetre, proceed as before. This operation will produce the moſt beautiful *blue*; but the quantity will be only about 8oz. and 4 drams.

Proceſs IV. Take 3lb. of dried ox's blood, 6lb. of quick-lime, 2lb. of red tartar, and 1lb. 8oz. of nitre. Calcine and lixiviate as before; pour the warm lixivium into a ſolution of 4lb. of alum, and 1lb. of green vitriol; the *fecula* precipitated in this way will be as beautiful as thoſe of the firſt proceſs, and the quantity 26 ounces.

The price of that kept in the ſhops is from 8d. to two ſhillings per ounce. In bladders ground in oil, 6d.

BLUE, POWDER, or SMALT, price from 1s. 6d. to 12s. per ounce.

BLUE, TURNSOL, is a blue uſed in painting on wood, made of the ſeed of that plant, by boiling four ounces of turnſol in a pint and an half of water in which lime has been ſlacked.

INDIGO. Vide *Indigo.*

ULTRAMARINE. Vide *Ultramarine.*

VERDITER. Vide *Verditer.*

Mr. BOYLE has given us the following method of making tranſparent *blue*, nearly equal to ultramarine. The principal ingredient is the cyanus, or blue corn-bottle-flower, which may eaſily be procured during the ſummer months.

This flower has two blues in it, a pale colour in the large outer leaves; and a deeper blue, in the middle of the flower: theſe produce much the beſt colour. This may be obſerved by rubbing the leaves while freſh on a piece of writing paper, ſo as to expreſs the juice, which will yield an excellent colour, that by the experience of two or three years has not been found to fade.

A ſufficient quantity of theſe middle leaves being procured, let the juice be preſſed from them; to which a little alum being added, will give a laſting tranſparent *blue*, ſcarcely inferior in brightneſs to ultramarine.

It is very probable, that if the chives of theſe flowers were cured in the ſame manner with ſaffron, they would produce a much greater body of colour, from which a tincture might be drawn with more eaſe than when preſſed freſh from the field.

Mr. BOYLE alſo recommends another fine BLUE, produced from the blue leaves of rue, beaten in a ſtone mortar with a wooden peſtle, and then put in water for fourteen days or more, waſhing them every day until they are rotten. Theſe beaten up at laſt, water and all, until they become a pulp, and then dried in the ſun, will make a fine blue for ſhading.

BLUE, TRANSPARENT, for waſhing maps, &c.

Take half a pound of the beſt French verdigris, add ſix ounces of red argil: let them ſoak together about ſix and thirty hours, in about two quarts and a half of fair water: then boil them till the ingredients are diſſolved, let the liquor ſettle, and pour it off.

United with the tincture of Avignon berry, it makes an excellent *green*, and will keep well: to ſecure which, you may add a little ſpirit of wine.

It is neceſſary to caution our friends againſt moiſtening the pencil uſed in this colour, with the tongue; or by any other mean admitting the colour on to the tongue, as the verdigris will be very apt to occaſion a diſagreeable ſickneſs.

BRAZIL WOOD, is an American production, variouſly denominated according to the places from whence it is brought: as from Fernambuc, Japan, St. Martha, &c. and likewiſe Jamaica wood, or BRAZILETTO.

The tree grows in dry, barren places, or on rocks; is very thick and large, uſually knotty, and crooked. The thickneſs of the tree is chiefly owing to a groſs coat of bark, which when removed, reduces the trunk to leſs than half its former ſize. The flowers, which are of a fine red, exhale a very agreeable ſcent.

This wood is very heavy and dry; that of Fernambuc is the beſt. It ſhould be choſen clean, cloſe, ſound, and free from bark.

From the beſt Brazil wood, is procured a kind of carmine by means of acids. A tincture is drawn from it thus:

Infuſe a quarter of a pound of Brazil wood (which may be bought in chips or ſhavings) in about two quarts of water; when it boils, add nearly an ounce of rock alum powdered. Strain the liquor when of the ſtrength deſired. This may be evaporated to a very deep colour: or, the wood once boiled, may yield a weaker tincture. It requires no great ſkill in uſing.

RED INK, is made of it, by boiling a quarter of a pound of the raſpings in vinegar wherein it has been infuſed two or three days, then while hot, filtering it through paper, in an earthen cullender; then heat it again, and add half an ounce of gum arabic, and when that is diſſolved, of alum, and white ſugar, half an ounce of each.

Acids turn a ſolution of Brazil wood yellow, alkalis change it to purple; ſo that lemon juice, or ſpirits of vinegar, render it yellow; oil of tartar, violet.

Price of the raſpings about one ſhilling per pound.

BRONZE PAINTING, is uſed to colour plaſter figures, &c. and is of two ſorts; Yellow, which is merely the fineſt copper duſt applied with varniſh: and

Red, which is a little red ochre well pulverized, added to the former. The work is dried as ſoon as bronzed.

BROWNS.

Spanish Brown, a coarſe dull colour, chiefly uſed by houſe painters, but may be employed in ſome parts of landſcapes, to make variety, &c.

Brown Ochre, is a *cheap* colour. Vide **Ochre.**

Brown Pink. *Vide* Pink.

Cologne Earth. *Vide Cologne Earth.*

Spanish Liquorice, diluted with water, makes a brown colour uſeful for variety.

Terra di Sienna, in its native ſtate.

Terra di Sienna. Burnt.

Umber, in its native ſtate.

Umber. Burnt.

BUCKTHORN BERRIES, furniſh three kinds of colours. Being gathered green, dried, and ſteeped in water, a yellow; when ripe, SAP GREEN (*vide* ſap-green;) when fully ripe, and ready to drop from the branches, a purple.

BOXES FOR COLOURS, are of many various contrivances according to the purpoſes of thoſe who uſe them.

The general principles to be regarded in conſtructing Boxes, are, that all articles of a ſimilar nature ſhould be collected nearly together; colours in oil by themſelves; colours in water by themſelves, &c. Boxes complete to hold a variety of colours, varniſhes, &c. are ſold from 2l. 2s. to 2l. 10s. each. Portable boxes are much cheaper, but are uſually contrived by their proprietors.

CALCINATION, differs from mere burning, in that the latter leaves the ſubſtance burnt, of a black colour, the former leaves it white. Calcination increaſes the weight of lead, which thereby becomes red (i. e. Minium) almoſt one fourth.

CALQUING, is a term uſed where the back of any deſign is rubbed over, or coated with a fine powder, ſuch as black lead, red chalk, &c. and the lines of the drawing by a point traced over them, are transferred to a paper laid beneath the back ſo coated.

This operation is uſeful, where an original is to be copied of the ſame ſize: care muſt be taken, that neither the original or copy be moved from their exact ſituation with reſpect to each other during the operation; leſt the parts transferred ſhould be falſe.

Drawings intended to be made in red chalk, ſhould be calqued by red chalk: not by black lead, as that has a greaſineſs which refuſes to cut chalk properly; nor by black chalk, ſince the lines may then injure the drawing by their different colour from the reſt of it.

Calquing, is likewiſe uſed to ſignify the taking an impreſſion from a drawing in chalk, by paſſing it through a rolling preſs, with a ſheet of wet paper upon it, The uſe of this procedure is to transfer on the wet paper the powdery particles of the chalk uſed in drawing, and to fix thoſe remaining in greater ſecurity from being rubbed and ſmeared. The tone of the drawing is rather deepened than lightened by this operation; the copy on the paper will be an exact *reverſe* of the original. Several drawings laid on each other, may be paſſed at once; but if they are paſſed more than one way, there is a hazard of their being moved and miſplaced.

Sometimes prints are *calqued* by diſſolving part of their ink, by means of ſoap, and transferring it to a freſh ground.

A drawing in water colours may be *calqued* by paſſing over the outlines with a good black-lead pencil, then warming the plate on which the ground is laid, ſo as *gently* to melt the ground; and laying the drawing on it, paſs them through a preſs properly adjuſted. This method ſucceeds very well for landſcapes.

CAMPEACHY WOOD, is nearly related to BRAZIL, and by no means ſuperior for its utility in the arts.

CARMINE, is a bright, deep, rich, crimſon colour, bordering ſomewhat on purple, uſed conſtantly in water-colours, but very rarely in oil; becauſe it will not mix kindly in oil, as well as becauſe of its high price. It is a colour which ſpends well. Carmine is the moſt valuable product of the *cochineal meſtique*, it is a fecula, or ſediment of water wherein is ſteeped cochineal, &c. thus:

To rain water, wherein thirty-ſix grains of chouan have been boiled three times, and ſtrained, are added five drams of cochineal, and this likewiſe is boiled three times; then add eighteen grains of Achiotte, or roucou (if thought proper), and the ſame quantity of rock alum; this liquor is boiled once, then filtred through a linen cloth, and ſuffered to ſtand till it has depoſited its ſediment; which when dried, is the carmine.

The additional ingredients are perhaps better omitted (and we believe at preſent generally are omitted), ſince carmine is nothing more than the colouring particles of cochineal diſſolved in an alkaline lixivium, and precipitated by alum.

Some give the following proceſs to obtain carmine from ſcarlet wool: Boil the wool in a ſtrong ley of potaſhes till it has loſt its colour, then filter off the ley, with which incorporate a ſufficient quantity of alum, and filter the liquor: the carmine will remain in the filter.

An inferior kind of carmine is made of brazil wood, by ſteeping one pound of raſpings in white-wine vinegar, during three or four days, with ſome gold leaf beat fine in a mortar; boil the liquor about half an hour, and ſtrain it through a coarſe ſieve, temper in another veſſel eight ounces of alum, which add to the crimſon liquor, ſtir them well together, the ſcum is the carmine.

An *extempore* carmine tincture is made by putting thirty or forty grains of cochineal bruiſed, into a gallipot, with as many drops of tartar-ley as will juſt moiſten it, then add as much fair water as you deſire the colour to be deeper or fainter; it is now purple, but by adding a ſmall quantity of alum very finely pulverized or ſcraped, it will become crimſon. Strain it, and uſe it ſpeedily, for it will not keep.

Cochineal tincture is heightened in its colour, by ſpirits of urine; is turned purple by *ſaccharum ſaturni*; and by quick-lime is rendered fading, though beautiful.

In no commodity is a purchaſer more likely to be impoſed on than in carmine; its brightneſs of colour, and fineneſs as a powder, ſhould be attended to. Prices, 16, 20, 24, 28, to 32 ſhillings per ounce. None good under, ſome higher; up to two guineas.

CARNATION, is underſtood of thoſe parts in a picture, which repreſent fleſh. As the repreſentation of the human figure, has ever been juſtly eſteemed the ſummit of art; all artiſts have paid attention to the well performing thoſe parts which are uſually without drapery.

ink, by means of ſoap, and transferring it to a freſh ground.

A drawing in water colours may be *calqued* by paſſing over the outlines with a good black-lead pencil, then warming the plate on which the ground is laid, ſo as *gently* to melt the ground; and laying the drawing on it, paſs them through a preſs properly adjuſted. This method ſucceeds very well for landſcapes.

CAMPEACHY WOOD, is nearly related to BRAZIL, and by no means ſuperior for its utility in the arts.

CARMINE, is a bright, deep, rich, crimſon colour, bordering ſomewhat on purple, uſed conſtantly in water-colours, but very rarely in oil; becauſe it will not mix kindly in oil, as well as becauſe of its high price. It is a colour which ſpends well. Carmine is the moſt valuable product of the *cochineal meſtique*, it is a fecula, or ſediment of water wherein is ſteeped cochineal, &c. thus:

To rain water, wherein thirty-ſix grains of chouan have been boiled three times, and ſtrained, are added five drams of cochineal, and this likewiſe is boiled three times; then add eighteen grains of Achiotte, or roucou (if thought proper), and the ſame quantity of rock alum; this liquor is boiled once, then filtred through a linen cloth, and ſuffered to ſtand till it has depoſited its ſediment; which when dried, is the carmine.

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It is much eaſier to ſay what is not a good carnation, than to define what is good: and indeed, the diverſity preſented by nature, not only in various climates, but among the ſame nation, is ſo extenſive, that what might properly deſcribe the complexion of one party, would ill ſuit another. Carnations are uſually hurt by *coldneſs*, which often ariſes from intended delicacy; or by an improper kind of red, which approaches too near the brick. Some have ſcarce employed red at all; while others have ſo ſtudied what they eſteemed clearneſs of tint, that their figures ſeem to have fed on roſes. Inhabitants of cities ſcarce ever preſent the pure bloom of nature; and perhaps it is not refining too much, when we ſay, that the ſame ſalubrity of air which is neceſſary to impart the moſt vivid tints to flowers, is likewiſe neceſſary to furniſh good carnations.

CHARCOAL, is an artificial coal, or fuel; being wood half burnt, and then extinguiſhed. It is an excellent material to ſketch with in beginning a deſign, as it may be bruſhed out even by a feather. The ſofteſt kind is preferred, which is that made of the willow.

CHALKS, may properly be claſſed among the OCHRES; they are very uſeful in the art of deſign, being uſually put into the hands of beginners. Their colours are WHITE, RED, and BLACK.

WHITE CHALK, of the beſt quality is uſually brought from Italy, which country does not poſſeſs our common chalk, but a diſtinct ſpecies. Italian chalk is in its contexture more firm and compact, its touch much ſmoother and neater than any other, conſequently it may be uſed on ſmaller ſubjects. The ſame remark is juſt on the BLACK CHALK of Italy.

French white chalk, is ſoft and adapted only for larger ſubjects, as are all the chalks of France; its black chalk is only fit to be uſed where expedition admits of *ſtumping*. Conſiderable quantities of Spanish chalk are imported, which is in texture between the foregoing, but not very ſmooth.

Red chalk, is very much uſed in deſign; it is in general of a kind and moderate temper and readily forms a grain. It is however, very far from cleanly in its nature, and is apt to ſmear and ſtain whatever it touches; the precautions neceſſary to guard againſt this quality, in fact, contribute to its uſefulneſs, ſince whoever having been habituated to red chalk can draw clean with it, is ure from injury by uſing other materials.

Red chalk is beſt uſed ſimply on white paper, but ſome ſhadow it with black chalk, or ſtump in black chalk firſt into the ſhades, and proceed with red.

Black and white chalks mutually aſſiſt each other on a paper whoſe colour ſerves for a demi-tint Price varies according to quality, from 6d. per oz. to 1s. 6d. The bad is quite worthleſs. To be good, it ſhould be free from grit, and not too hard.

CLAIR-OBSCURE, is a term uſed to expreſs the management and conduct of light in producing effect. As it is a very important principle, its conſideration will occur in its proper place. Vide the Dictionary of principles.

CLAIRO-OBSCURO, or Chiaro Oscuro, is uſed to denominate a deſign made in two colours only, ordinarily black and white; in which, variety of colours cannot contribute to effect, but it muſt be produced by other means. (*i. e.* compoſition, oppoſition, &c.)

This term is alſo applied to prints of two colours, which are obtained from plates or blocks, of which the darker tones are firſt impreſſed, and over that impreſſion is ſpread, by a ſecond plate, a more general colour, the whites being preſerved, or left blank. Theſe kind of prints were formerly much in requeſt, and extremely well executed.

COCHINEAL, is a drug uſed by the dyers in dying red, eſpecially crimſon and ſcarlet; and is the baſis of that excellent colour CARMINE.

It is brought from the Weſt Indies, and ſaid to be produced by an inſect which inhabits the leaves of certain trees of the opuntia kind.

The finer ſort, which is gathered from trees planted and cultivated on purpoſe, and managed with great care, is called *meſtique*: the other is named *wild*, being found on uncultivated plants, and is very much inferior in beauty.

Some are of opinion there is yet another ſort, which is not an inſect, but the ſeed of a tree; of which DAMPIER ſpeaks in his voyages.

In the ſtate it is brought to us, COCHINEAL appears to be ſmall bodies of irregular figures, but uſually convex, ridged, and furrowed on one ſide. The colour of the beſt is a purpliſh grey powdered with a kind of white duſt.

COLOGNE EARTH, is of a deep brown colour, does not ſucceed well in oil, but is much uſed in water-colours.

It is a very ſingular ſubſtance, reckoned by the colourmen not a little troubleſome to manage. It has been, and ſtill is by ſome accounted a genuine earth;

but others ſay it contains a great proportion of vegetable matter. It does not form, like other earths, a regular or entire ſtratum where it is found, but is gathered in large flat ſeparate maſſes from among other ſtrata.

It is moderately dry while in the earth, and of a texture ſoft and crumbling, when dried it becomes more compact and united; is very light, ſmooth, and eaſily reduced to pieces, adheres firmly to the tongue, and is very aſtringent and auſtere in its taſte, reſembling the taſte of oak bark; from theſe criteria it ſeems to be the produce of wood, perhaps oak, long buried in the earth.

It is principally procured from near COLOGNE, (whence its name) but is found near BIRMINGHAM; and in MENDIPPE Hills, in Somerſetſhire, but not perfectly pure.

COPAL, is a ſhining, tranſparent, citron-coloured ſubſtance, of a ſmell allied to frankincenſe, melts eaſily. It is a production of new Spain, where it ooſes from inciſions made in the bark of a tree, much the ſame as wine is drawn from ſome trees, or, as many kinds of trees yield their ſap in the ſpring of the year when cut.

Genuine COPAL is very rare; but in default of this, is brought from the Weſt India iſlands, another kind, which is the only one to be procured from the druggiſts.

From this gum, as it is called, but improperly, is procured a varniſh, which being digeſted in oil, is eſteemed friendly to oil pictures, and is in requeſt.

A proper quantity diſſolved in linſeed oil with nearly heat enough to boil, or diſcompoſe the oil, is diluted with oil of turpentine, and forms a tranſparent varniſh, which when ſlowly dried becomes very hard: ſo hard indeed, that it is ſaid if the picture underneath it wants alterations, they may ſafely be inſerted on the varniſh, inſtead of firſt clearing the varniſh from the picture. Price of the varniſh, one ſhilling, or upwards, for a vial of two ounces.

CRAYON, is a general name for all coloured earths, or other ſubſtances uſed in drawing, or painting dry, *i.e.* without oil, or water, &c.

The ſubſtances are either natural or artificial; natural, when the material is of a proper colour, and conſiſtence, and admits of being cut into a convenient ſize and form; ſuch are *chalks*, whoſe uſes we have noticed, ſuch are *black-lead*, *charcoal*, &c. but in general, crayons are compoſitions of coloured pigments previouſly reduced to powder.

The art of compoſing crayons, principally depends on the mixture of the component colours, and on the adaptation of the vehicle by which they are held incorporated. This is evident, if we conſider, with reſpect to the brilliancy or truth of the tone of colour, that it depends on the admiſſion of more or leſs of any certain pigment; and that all compound colours, by poſſeſſing too much of any one colour which enters into the compoſition, may prove, when uſed, unfriendly to their neighbours. That the vehicle is of importance, appears from a conſideration that ſcarce any two earths are equally tenacious; whence it follows, that as ſome of a looſe texture are not without difficulty held by the ſtrongeſt binders, ſo thoſe of a compact nature, by ſuch binders, would be rendered amoſt ſtones; and indeed theſe are prevailing faults among thoſe uſually offered for ſale.

The ſoft ones may, however, very well be uſed in larger performances; but thoſe which are too hard to give their colour freely, or without wetting, are to be rejected.

For ſmaller works, CRAYON PENCILS have lately been compoſed, whoſe utility depends, like that of the former, on their temper; they have unqueſtionably an advantage in neatneſs, and ſecurity from being broken by accidents. Price about one ſhilling each.

Many very different vehicles have been ſuggeſted to *bind* the colours which form crayons: oatmeal boiled thick, milk, ale-wort, gums, glues, &c. Without entering into the merit of their various pretenſions, we ſhall ſuggeſt, that the vehicle which is ſufficiently ſtrong to hold the tendereſt pigments, and yet may be weakened to accommodate the firmeſt, is generally agreed to be pale ale-wort, which therefore is moſt uſed.

CRAYONS muſt be made in a great variety of tints, to ſupply what tones of colour may be required; this variety is obtained by mixture with each other; hence it follows, that according to the judgment of the compoſer, their tints will vary.

CRAYONS when complete ſhould be kept in a box by themſelves, each ſuite of colours diſtinct, to prevent injury from its neighbours; in the order from lighteſt to darkeſt; and if numerous, the lighter ones ſeparate from the darker of the ſame colour.

CRAYONS ſhould be pointed by drawing the knife from the point of the crayon *upwards*.

WHITE CRAYONS

Are made of the beſt tempered CHALK, ſawed into convenient lengths. There are perſons who uſe WHITE

LEAD crayons, but the propenſity of lead to change its colour, ſhould exclude the uſe of that ſubſtance *as much as poſſible.*

YELLOW CRAYONS

Should be divided into ſeveral degrees of colour.

I. Mix together grounds of STARCH and flowers of SULPHUR, in due proportion to produce the colour deſired: unite them with a little milk, or very pale ale-wort. This paſte well mixed, ſpread on a ſmooth flat piece of chalk; cut it into lengths; roll it between two boards; and let it dry gradually.

II. Reduce YELLOW OCHRE to powder by very fine grinding, mix with it, ground white CHALK to your mind; unite them with ale-wort and proceed as before.

III. YELLOW OCHRE ſimply, ground very fine. Inſtead of ale-wort may be uſed, if preferred, ſize made of glover's leather boiled to a jelly.

IV. ENGLISH PINK, mixed with chalk to form a proper gradation to the preceding colour.

V. ENGLISH PINK ſimply.

VI. DUTCH PNIK.

VII. ORPIMENT is a fatal poiſon: Is it not better to decline the advantage of ſuch colours than to run a riſque by uſing them? It makes a fine colour tempered with CHALK, mixed up with ale-wort, wherein is infuſed a little *gum tragacanth*, (pronounced gum dragon.)

It is eaſy to perceive from the foregoing ſpecimen, that the principles on which crayons are compoſed, are, the heightening a certain colour, by means of one ſomewhat lighter, and deepening the ſame colour, by one ſomewhat darker; by gradating the colours according to their natural tones on a general ſcale; and by compoſing the requiſite variety of tints, by reciprocal mixtures of the original pigments.

As the variations from any fixed ſcale of colours are infinite, and only to be regulated by the fancy or inclination of the compoſer; we ſhall content ourſelves with hinting at their *general* mixtures, and leave he gradations *ad libitum*.

ORANGE CRAYONS.

I. Yellow Orpiment, mixed with pale ale-wort.

II. Orpiment and read lead, very finely ground, mixed to what tint of colour is deſired; put into the ale-wort a little gum-tragacanth.

III. English pink mixed with vermilion made up with ale-wort, boiled till it is more glutinous than ordinary.

IV. English pink united with red lead, finely ground, mixed with ale-wort, boiled ſtrong.

V. Dutch pink and read lead mixed with ale-wort or milk.

REDS.

I. Red lead, finely ground, heightened by chalk (or white lead), mixed with ale-wort wherein has been infuſed a little gum-tragacanth.

II. Red lead, ſimply, made up with the ſame.

III. Red ochre, uſed as chalk.

IV. Vermilion, ground fine, heightened with chalk (or white lead) in ſeveral proportions.

V. Vermilion, ſimply.

VI. **Lake**, finely ground, heightened by chalk (or white lead) in ſeveral proportions.

VII. **Lake**, ſimply.

VIII. **Indian red**, finely ground, heightened by white, in ſeveral proportions

IX. **Indian red**, ſimply.

X. **Carmine**, is ſo very dear that a ſmall crayon of it coſts five ſhillings: It has its advantages; but for ordinary works, may be uſed,

XI. **Rose pink**, ſimply, which indeed is not very durable, but is much cheaper.

PURPLES.

I. **Rose pink**, finely ground, mixed with *cendres blue*, made up with ale-wort, ſtrengthened by gum-tragacanth.

II. **Lake**, mixed with blue **bice**, heightened by white, in ſeveral proportions: and the ſame, ſimply.

III. **Lake**, mixed with **prussian blue**, in ſeveral proportions.

As all purple colours are mixtures of red and blue, it is evident that by inſerting a greater proportion of one than of the other, a variety is obtained, which verges toward that colour of which there is the greateſt quantity, a red purple or a blue purple is therefore eaſily produced, by admitting more of the colour deſired.

The ſame remark applies to greens, which being compoſed of yellow and blue, may incline more or leſs to either.

BLUES.

I. **Bice** is the lighteſt blue uſed, finely ground, and heightened by white, in ſeveral proportions, mixed with ale-wort, thickened by ſize of glover's leather.

II. **Bice**, ſimply,

III. **Verditer**, heightened in various proportions; and ſimply; mixed with ale-wort, wherein has been infuſed gum-tragacanth.

IV. **Prussian blue**, heightened in ſeveral proportions; and ſimply. Mix the compoſitions with ale-wort.

To the ſimple colour, add a little ſize of glover's leather.

V. **Indigo**, heightened in ſeveral proportions; and ſimply; mixed as for Pruſſian blue.

BLACKS.

I. **Charcoal**; the ſofteſt is beſt.

II. **Ivory black**, ground very fine.

It is obvious that black heightened in ſeveral proportions with white, will make a GREY, and this grey may be varied at pleaſure by admitting a little blue, brown, &c.

BROWNS.

I. **Fuller's earth**, ground finely, heightened in ſeveral proportions, mixed with ſtrong ale-wort.

II. **Fuller's earth**, mixed with SPANISH BROWN; this mixture may be heightened by chalk (or white lead) to any degree, and combined by a weak glue of iſinglaſs, or ſtrong ale-wort, with a little gum-tragacanth.

III. **Spanish brown**, ſimply.

IV. **Spanish brown**, mixed with INDIAN RED, heightened variouſly, made up with ale-wort.

GREENS.

I. **Verdigris**, boiled in ſharp vinegar, add to it while boiling, a little powdered tartar; evaporate the moiſture, the colour will then become ſolid, this diſſolved by warm ale-wort, mix with white chalk as required. See ſomewhat of verdigris, p. 28.

II. **Verdigris**, ground with vinegar and repeatedly *waſhed*, (vide p. 9.) made into crayons with ale-wort.

III. **Verdigris**, prepared as above, mixed with Pruſſian blue in ſeveral proportions. Theſe mixtures may be heightened as uſual: made up with ſtrong ale-wort.

IV. **Indigo**, mixed with Engliſh pink, made up with ſoft ſize or ſtrong ale-wort.

V. **Bice**, mixed with **Dutch pink**, in ſeveral proportions.

VI. **Rock indigo**, mixed with flowers of ſulphur, in ſeveral proportions, made up with ale-wort, ſtrengthened by ſize of glover's leather, or a little gum-tragacanth.

VII. **Indigo**, mixed with **Dutch pink**, on the ſame principles.

By the combinations to be gathered from theſe hints, may be compoſed an inexhauſtible variety of tints. It is ſeldom that an artiſt procures a complete ſet of crayons (price not leſs than three guineas) but ſelects what he chooſes from among others, to form his collection, which is more or leſs numerous at pleaſure.

The uſe of crayons will be treated of hereafter.

PORT CRAYON, is a convenient inſtrument for uſing chalks, &c. made of braſs, ſteel, or ſilver; price in braſs ſix pence; in ſteel, from one ſhilling and ſix pence upwards.

DISTEMPER, is a mode of painting, wherein the vehicle uſed to compound and fit the colours for application, is ſize, whites of eggs, or ſome ſimilar gluten.

The beſt method of compounding colours in diſtemper, is, to mix the ſize in water to a proper ſtrength, then to grind the colours in part of it, putting each colour ſeparately in a proper pot, &c. Add a ſufficient quantity of ſize to allow for the diminution of its ſtrength by a ſubſequent addition of warm water as wanted, either to grind the colour, or in the working of it. The pots ſhould be ſecurely tied with bladders.

It is evident that diſtemper paintings will not abide the injuries of the weather; their utility is confined to internal decoration, and to ſpacious areas, where the eye may be deceived by the perſpective, without coming ſufficiently near to ſcrutinize the handling, &c.

The ſcenes at the theatres are painted in diſtemper.

DRIERS, are uſed to thoſe colours which when alone are long in drying. Thoſe chiefly uſed, are drying oil, (vide oil) and oil, or ſpirits of turpentine; the latter from its clearneſs, is leſs likely to injure the lighter colours.

DUTCH PINK, is the colouring particles of the Avignon berry, procured by reducing the berry to powder, and boiling it, till the colour is extracted. Price one penny per ounce; bladders three-pence each.

EGG-SHELL WHITE, is uſed in water colours, with ſucceſs.

It is prepared by waſhing the ſhell very carefully, and peeling off the thin film on the inſide, then grind the ſhell to an impalpable powder with gum-water, or about a twentieth part of white ſugar-candy. Some order it to be waſhed before the gum is added, by rectified ſpirit of wine.

This is ſaid to be of great ſervice as a white, and with the oyſter-ſhell powders, will contribute to the ſecurity of colours with which they are incorporated.

ENGLISH PINK, is of the ſame nature as Dutch pink, being obtained from the ſame ſubſtance.

ENGRAVING, is an art of which we ſhall treat by itſelf; as alſo of,

ETCHING; and of

ENCAUSTIC PAINTING, by means of wax.

FLAKE WHITE, is lead corroded by the vinous acid. The pureſt and beſt is brought from Italy. It is very uſeful in oil, and varniſh painting; becauſe thoſe vehicles prevent the acceſs of the air ſo as to act upon the lead; for it is to be obſerved, that however prepared or concealed, lead conſtantly retains its diſpoſition to recover its natural colour. Hence in water colours, the air to which it is liable, injures it, as alſo does every ferruginous mixture. Water, impregnated with iron, or clay, will in time turn the white, with which it is uſed, into a dirty black: and even will hurt the lighter colours, into mixtures of which the white has been admitted.

To prevent this in part, ſome uſe diſtilled water; others content themſelves with grinding the white lead firſt in vinegar, till it becomes thoroughly black; then waſhing it with water, till it returns to whiteneſs: and this they think will maintain its colour.

It is a commodity very liable to be adulterated: What a perſon grinds himſelf, from the lumps in which it is brought over, he may depend on.

Price 2d. per oz. in bladders 6d. each.

As many of the colours uſed in the arts are extracted from vegetables, it ſhould ſeem by parity of reaſon that many might be procured from FRUIT; but all endeavours to this purpoſe have hitherto failed; for however bright may ſeem the colours thus extracted, they quickly fade. It is true, the juices of currants, mulberries, elderberries, morello and black cherries, may be dried, and if worked up again, they give nearly their firſt colour, but it cannot be depended on, eſpecially if expoſed in the open air.

It might, nevertheleſs, be worth while to examine the juices of thoſe fruits natives of warmer climates, which require moſt ſolar heat to bring them to perfection: ſince thoſe juices which are naturally moſt exalted, are uſually moſt durable, and beſt admit of extracting in tincture. The bright red fruit of the opuntia or prickly pear, is ſaid to furniſh a durable red.

GALL STONES, are concretions of earthy matter, found in the gall-bladders, or bile ducts of beaſts, eſpecially oxen

When moiſtened with water, and treated as gamboge, they yield a deep, and very warm yellow, verging toward orange: which is ſerviceable on account of its brightneſs and durability, and eſpecially becauſe it is a very applicable ſhade to other colours. It is of different degrees of goodneſs. Price 1s. 6d. per dram.

As the quantity of this ſubſtance is but ſmall, not being generally found in the bodies of beaſts, a ſubſtitute, more readily procured, and much cheaper, is thus obtained:

Boil a quart of the freſh bile of oxen, with a quarter of an ounce of gum-arabic, in a pewter veſſel, ſuſpended in water; evaporate the mixture to about an eighth, which remove into a cup, or baſon, and let it become dry, collecting it into a maſs as it it hardens. This, if not equal to the natural concretion, is yet very uſeful where that cannot be had.

Or, the tincture from the Avignon berry, may be drawn ſo deep as to ſerve for an occaſional ſubſtitute.

GAMBOGE is a very uſeful colour: its appearance in a lump, is of a fine orange colour (the deeper the better) but when ſoftened in water, and uſed, it is of a bright yellow. It requires no preparation, but may be bought at the chymiſt's, being ſometimes uſed in medicine. Price 6d. or 8d. per ounce.

GLAIR, or WHITE OF EGGS, is ſometimes uſed as a varniſh for pictures. It is beat to an unctuous conſiſtence; and to make it work freely, is mixed with a little brandy; and with a lump of ſugar, to prevent its cracking: this laſt article is of great conſequence, as without ſuch a preventative, it will be apt to crack the colours of the picture it covers.

GOLD SHELL, is uſed to write gold letters in mottos, &c. It is made by grinding very finely gold leaves, or gold-beater's fragments, with a little honey, and afterwards waſhing the honey from the gold by water. The gold thus procured, may be transferred by a little gum-water to the ſhells for uſe.

Price 6d. per ſhell.

GOLD LEAF, is uſed by waſhing the part on which it is to be retained exactly with gum-water, on which, while drying, muſt be laid the leaf of gold as evenly as poſſible, preſſing it down cloſe with cotton. To make the gold leaf take the colours wherewith it is to be ſhadowed, ſtroke it over with a weak liquor of ox-gall.

The proper ſhadows to the gold itſelf are gall-ſtone; or a deep tincture from the Avignon Berry.

In ſome manuſcripts may be ſeen golden letters which riſe above the ſurface of the vellum: To imitate them; beat up vermilion very ſtrongly with the white of an egg into a kind of paſte; this paſte is fixed in its proper form on the vellum by gum-arabic, and ſecured by a ſtrong preſſure; on this figure waſh ſome ſtrong gum-water with a pencil, then lay on the gold leaf as before. When dry it will bear poliſhing, which is always performed with a dog's tooth.

This manner of gilding has a good effect in coats of arms, &c.

It ſhould be obſerved, that baſe gold, or gold leaf, will not anſwer when uſed in water, but will change colour quickly. In varniſh it is ſaid to ſtand well enough.

Price of gold leaf 1s. 8d. per book.

GUMS are very uſeful materials in the arts, whether we conſider them, as in water colours, the vehicle of the application of colours; or as varniſhes to oil pictures.

Thoſe uſed in the arts, are in their nature greatly ſimilar; and chiefly vary, as they are more or leſs compact in texture.

GUM-ARABIC, is of a moderate and friendly temper, to bind and apply water-colours.

Price 2d. per ounce.

GUM SANDARAC, Price 2d. per oz. and GUM MASTIC, are yet ſtronger; the latter is uſed chiefly in making varniſh for oil pictures. Price 6d. per ounce.

There are other gums occaſionally uſed by caprice: the ſofteſt of all is GUM-TRAGACANTH.

GRAVER, is a ſteel inſtrument, uſeful to engrave on metals. It conſiſts of four ſides, the two which form the belly are poliſhed ſmoothly; their declination is more or leſs angular; the point is formed by the two inferior ſides. When ground, the breadth of the end of the tool is termed its face.

Gravers ſhould be made of the beſt ſteel; they are uſually too hard as ſold in the ſhops; the beſt way of tempering them, is, by infuſing into them gradually a quantity of heat (which is readily done, by holding them on a red-hot poker, &c.) till they change to a light ſtraw-colour, or deeper, according to their previous hardneſs, then, dipping them in oil. The graver which yields to a file is too ſoft, and worthleſs. If the point breaks often, it is too hard. Gravers are made of various forms, and more or leſs lozenge in ſhape, for various ſervices.

For more of their management *vide* ENGRAVING.

GREEN is very rarely a ſimple colour, but compounded of blue and yellow.

A mineral GREEN is ſaid to be brought from Hungary.

VERDIGRIS,

SAP GREEN, are the greens moſt uſed.

GROUND in painting is the ſurface whereon objects are repreſented, or, before which they appear to advance. Thus, a curtain, or other drapery, landſcape, &c. may be the ground to a portrait.

BACK GROUND is uſed in the ſame ſenſe, but commonly includes the idea of diſtance.

GROUND FOR ETCHING. The importance of this article to engravers is very conſiderable. There are ſeveral compoſitions which have been employed as grounds; (called varniſh by ſome) as for inſtance:

Rembrandt's ground. Take half an ounce of aſphaltum burnt, and gum maſtic the ſame quantity, one ounce of virgin wax: beat or grind the maſtic and aſphaltum very fine; melt the virgin wax in a new earthen pot over a gentle heat, add to it, when melted, the maſtic and aſphaltum by degrees, ſtirring the mixture till they are thoroughly incorporated: when intimately compounded, pour the whole into clear water, and make it into a ball. In uſing this ground the plate muſt not be too hot, and the thinner it is laid the better.

Callot's ground. Take a quarter of a pound of virgin wax, and half a quarter of a pound of aſphaltum, the ſame quantity of maſtic, one ounce of roſin, one ounce of ſhoe-maker's pitch, half an ounce of common pitch, half an ounce of varniſh; melt the wax, and add the other ingredients gradually as before, and when incorporated, pour it into water.

The quantity of maſtic renders it ſofter, if greater; or harder, if leſs.

Another ground is made thus: To a quarter of a pound of virgin wax add, half a quarter of a pound of aſphaltum, one ounce of amber, one ounce of maſtic, grind the aſphaltum and maſtic very fine, melt, &c. as above.

Grounds have been compoſed, among other ingredients uſing nut-oil, &c. but theſe are obſolete. Some proportion the ingredients thus: virgin wax ſix ounces; maſtic four ounces; aſphaltum two ounces.

Ground is ſold in balls, price one ſhilling, or two ſhillings each. The French make very good ground.

HORTUS SICCUS is a name given to a collection of dried plants. As the manner of preſerving ſpecimens of this kind may occaſionally prove very ſerviceable to artiſts, we ſhall tranſcribe the proceſs, from Dr. HILL.

Take a plant in flower, with one of its bottom leaves on it, if it have any; bruiſe the ſtalk if too rigid, or ſlit it if too thick; ſpread the leaves and flowers on paper as nearly in their natural order as may be, cover them with more paper, on which place a ſufficient weight. In a day or two, or whenever perfectly flat, lay the plants on a bed of dry common ſand; ſift over them more dry ſand, and let them lay three weeks, or a month. After they are perfectly dry, and hardened, they are placed in books by the following cement: Infuſe for a conſiderable time before it is wanted, two ounces of camphor in three quarts of water, ſhake it from time to time; add when the plants are ready, two ounces of carpenter's glue, and two ounces of iſinglaſs to a pint of water; let them ſtand a day or two, then boil the liquor, and ſtrain it through a coarſe cloth. Smear the backs of the plants with this cement when warmed; lay them on paper, and gently preſs them; then expoſe them to the air a few minutes, and finally lay them to dry under a ſmall weight.

To preſerve flowers perfectly; we are told, to gather them when not yet thoroughly open, in the middle of a dry day; put them into a good earthen veſſel glazed within; fill the veſſel up to the top with them; and when full, ſprinkle them over with ſome good French wine, with a little ſalt in it; then ſet them by in a cellar, tying the mouth of the pot carefully down. After this, they may be taken out at pleaſure, and on ſetting them in the ſun, or within reach of the fire, they will open, and retain not only their colour, but their ſmell.

Sir ROBERT SOUTHWELL has communicated a method of drying plants, by which moſt preſerve their proper colours. Two plates of iron of a proper ſize, muſt be made ſo thick as to prevent bending, and muſt have a hole near each corner for the reception of a ſcrew.

Theſe prepared, lay in readineſs ſeveral ſheets of paper, gather the plants with their flowers, when quite perfect, in the middle of a dry day; lay them on one of the ſheets of paper doubled in half, ſpreading out the leaves and petals nicely If the ſtalk be thick, it muſt be pared or cut; lay ſeveral ſheets of paper over and under the plant, then put the whole between the iron plates, ſcrew them cloſe, and put them into an oven after the bread is drawn, during two hours. After this; mix equal parts of aquafortis and brandy, and rub the flowers lightly over with this liquor; then lay them on freſh brown paper, and preſs them gently till the wet of theſe liquors is dried away. The plant thus prepared; put the quantity of a nutmeg of gum dragon, into a pint of fair water cold, and let it ſtand, till diſſolved; then with this liquor, daub over the backſides of the leaves, lay them carefully down on white paper and preſs them lightly. Care muſt be taken, that the heat of the oven be not too great.

Another way of keeping both flowers and fruit the whole year, by the ſame author: Take ſalt-petre, one pound; bole-armoniac, two pounds; clean common ſand three pounds; mix all well together, then gather fruit of any kind, that is not full ripe, with the ſtalk to each; put theſe one by one into a wide-mouthed glaſs, laying them in good order; tie an oil-cloth over the top, carry the glaſs into a dry cellar and ſet the whole upon a bed of this prepared matter four inches thick, in a box; fill up the remainder of the box with the ſame preparation, and let it be four inches thick over the top of the glaſs and round all its ſides. Flowers thus preſerved, may be taken up after a whole year, as plump and fair as when buried.

INDIAN RED, is an earth of the ochre kind, of a fine compact texture, very heavy, and of a purpliſh deep red. It is ſaid to be, while in the earth, of a deep blood colour, and ſo hard as to reſiſt a ſpade. It is of a rough duſky ſurface, and abounds in glittering particles, it adheres firmly to the tongue, is harſh to the touch, and ſtains the hands deeply. It is ſo ſtrong a colour in oil, that it overpowers thoſe with which it is mixed, unleſs cautiouſly uſed. Price 1s. per ounce, bladders 3d. each.

INDIGO, is the product of a plant cultivated in the hot countries of America, the Weſt Indies, &c. it is procured by rotting the plants in water, fermentation, &c. the very beſt is ſaid to be brought by the Portugueſe from Brazil.

It is the deepeſt of blues, and is a ſoft pleaſant colour, after it has been finely ground. In uſing indigo, try its tone firſt, leſt it ſhould prove ſtronger than is ſuppoſed. Price 8d. to 1s. 6d. per ounce.

INK, INDIAN, the beſt is brought from China, but the makers are ſuch cheats, that it is not to be known whether good or bad, but by breaking. It is ſold in little ſquare cakes, price from 6d. upwards to 5s.

ISINGLASS, is one of the pureſt animal glues, being the product of certain kinds of fiſh.

It is uſed in the arts much on the ſame principle as gums are uſed, *i. e.* it is a proper vehicle wherewith to apply water colours, and being of great ſtrength, is of much ſervice. It diſſolves in brandy, or ſpirits of wine, better than in boiling water,

IVORY, furniſhes the tablets uſed in miniature-painting.

To prepare them for receiving the colours, *i. e.* to take off the greaſineſs which injures their ſuperficies, ſome only rub them with a fine piece of pumice ſtone, or ſcrape them with a knife; others waſh them over with ox-gall, and others prefer as the beſt method, the rubbing them over with the juice (or a clove) of garlic. This laſt article has been kept as a ſecret.

IVORY BLACK. Vide BLACKS.

KINGS YELLOW, is a very bright yellow, uſed ſometimes in oil. Price one to two ſhillings per ounce.

LACCA, STICK-LAC, improperly called GUM LAC, is a red, brittle, tranſparent ſubſtance, brought from Malabar, Bengal, and Pegu, uſed in painting, making varniſhes, &c.

It is a kind of comb, ſuch as bees, and other inſects, make. On breaking, it appears divided into many little cells, of an uniform figure, containing little bodies, or other parts of the inſects that produced the lacca. Theſe little bodies are of a beautiful red; and, when broken, make a powder as fine as cochineal. It is moſt probable they are the embryos of inſects, or perhaps their ſkins.

To obtain the fine red lac uſed by painters, boil the ſtick-lac in water, filtre the decoction, and evaporate the liquor to dryneſs over a gentle fire,

This being the firſt bright colour obtained by this proceſs from ſimilar materials, has given the name of LACQUES, or LAKES to ſeveral not otherwiſe related to it.

LAQUE, is drawn from ſeveral flowers; the yellow from flowers of juniper, red from the poppy, blue from the iris, or violet, &c.

The tinctures of theſe flowers are extracted by digeſting them ſeveral times in aqua vitæ, or by boiling them over a ſtove fire in a lixivium of pot-aſhes and alum.

An ARTIFICIAL LACCA, is made of Brazil wood, boiled in a lixivium of the branches of the vine, adding a little cochineal, turmeric, calcined alum, and arſenic, incorporated with the bones of the cuttle-fiſh pulverized, and made up into little cakes, and dried.

To render it very red, add the juice of lemon; to make it brown, add oil of tartar.

DOVE-COLOURED, or COLUMBINE LAQUE, is made with Brazil of Fernambuc, ſteeped in diſtilled vinegar for the ſpace of a month, and mixed with alum incorporated in cuttle-fiſh bone.

YELLOW LAQUE, is made by the following proceſs: take a pound of turmeric-root in fine powder, three pints of water, and an ounce of ſalt of tartar; put them into a glazed earthen veſſel, and boil them over a clear gentle fire, till the water appears highly impregnated. Filtre this liquor, and gradually add a ſtrong ſolution of roch-alum in water, till the yellow matter is precipitated; this, filtered again, will leave the yellow matter behind. It is waſhed repeatedly with freſh water, till pure. In this manner may laque be procured from any of the tinging ſubſtances that are of a ſtrong texture, as madder, logwood, &c. but it fails in the more tender ſpecies, as the flowers of roſes, violets, &c. A **YELLOW LAKE** is alſo made from broom-flowers thus: make a ley of potaſhes and lime; in this, boil over a gentle fire, freſh broom flowers till the ley has extracted all their colour; then boil the ley in earthen veſſels, adding as much alum as the liquor will diſſolve; empty this liquor into a veſſel of clean water, and the yellow colour will fall to the bottom. Let all ſettle, and decant it; waſh the powder till the ſalts of the ley are waſhed off; then ſeparate the yellow matter, and dry it in the ſhade.

LAKE is at preſent ſeldom prepared from any other ſubſtance than ſcarlet rags, cochineal, or Brazil wood. The beſt of what is commonly ſold is made of the colour extracted from ſcarlet rags, and depoſited on the cuttle-fiſh bone; it is prepared thus: diſſolve a pound of the beſt pearl-aſhes in two quarts of water, and filter the liquor; add to this ſolution two more quarts of water and a pound of clean ſcarlet ſhreds; boil them in a pewter boiler, till the ſhreds have loſt their colour; take out the ſhreds, preſs them, and put the coloured water yielded by them to the other: in the ſame ſolution boil another pound of ſhreds; and likewiſe a third, and fourth pound. While this is doing, diſſolve a pound and a half of cuttle-fiſh bone in a pound of ſtrong aqua-fortis in a glaſs receiver; adding more bone, if it produces any ebullition in the aqua-fortis. Pour this ſtrained ſolution gradually into the other. The crimſon ſediment depoſited by the liquor is the *lake*: pour off the water: and ſtir the lake in two gallons of hard ſpring water, and mix the ſediment in two gallons of freſh water; repeated four or five times. If no hard water can be procured, or the *lake* appears too purple, half an ounce of alum ſhould be added to each quantity of water before it is uſed. Having freed the lake from the ſalts, drain off the water through a filter, covered with a worn linen cloth: When it has been drained to a proper dryneſs, let it be dropped through a proper funnel on clean boards, and the drops will become ſmall cones or pyramids, in which form the *lake* muſt be ſuffered to dry.

LAKE may be prepared from cochineal, by gently boiling two ounces of cochineal in a quart of water; filter the ſolution, add two ounces of pearl-aſhes diſſolved in half a pint of warm water, and filtered. Diſſolve cuttle-fiſh bone as in the former proceſs; and to a pint of it add two ounces of alum diſſolved in half a pint of water. Put this mixture gradually to that of the cochineal and pearl-aſhes, as long as any ebullition appears to ariſe, and proceed as above.

A beautiful LAKE may be prepared from Brazil-wood, by boiling three pounds of it, during an hour, in a ſolution of three pounds of common ſalt in three gallons of water; and filtering the hot fluid through paper: add to this a ſolution of five pounds of alum in three gallons of water. Diſſolve three pounds of the beſt pearl-aſhes in a gallon and a half of water, and purify it by filtering; put this gradually to the other, till the whole of the colour appear to be precipitated, and the fluid be left colourleſs. But if any appearance of purple be ſeen, add a freſh quantity of the ſolution of alum by degrees, till it becomes ſcarlet: treat the ſediment as before. If half a pound of ſeed-lac be added to the ſolution of pearl-aſhes, and diſſolved in it before its purification by the filtre; and two pounds of the wood, and a proportionate quantity of common ſalt and water be uſed in the coloured ſolution, a *lake* will be produced that will ſtand well in oil or water, but is not ſo tranſparent in oil as without the ſeed-lac.

The *lake* with Brazil wood may be alſo made by adding half an ounce of anotto to each pound of the wood. The anotto muſt be diſſolved in the ſolution of pearl-aſhes.

Black Lead is uſed to make pencils; not being fuſible, it is cut into form. It is a mineral *ſui generis*.

Price in powder 1d. per oz. Pencils 6d. each.

Red Lead or MINIUM, is a calx of lead, of a vivid orange colour, or yellowiſh red; which colour it acquires by the very ſlow calcination to which it is expoſed. It is chiefly brought from Holland.

This colour would be very valuable, if it was durable; but, like every preparation of lead, it is liable to become black, It requires a moderate proportion of gum-water, and to be frequently ſtirred up while uſing, as its weight inclines it to ſettle. Price 6d. per oz.

White Lead is kept in the colour-ſhops under the name of *Nottingham*, and uſed in oil for coarſer purpoſes.

Price in bladders 3d. each.

LITMUS, is a blue pigment, procured from archil, by adding to the archil (previouſly bruiſed by grinding), quick-lime, and ſpirits of urine; the mixture being evaporated becomes at length of a due conſiſtence. It is chiefly brought from Holland.

This colour is liable to change towards crimſon, by the leaſt approach of acids.

Litmus may be thus prepared for uſe: boil an ounce in a pint of ſmall-beer wort till it acquires a proper colour; then pour off the liquor, and let it cool: by degrees it will become ſolid. This may be liquefied by water, and uſed.

LOGWOOD furniſhes an excellent purple tincture: To obtain which ſome proceed thus:

Boil together Brazil-wood and logwood, till the liquor is of a due colour. More logwood makes it more purple; more Brazil-wood inclines it to red. Or thus:—

Boil two ounces of logwood in three pints of water; it is now brown, but by the addition of rock alum one ounce, it becomes purple.

MASTICOT is lead gently calcined till it becomes more or leſs yellow.

METAL, DUTCH, is uſed where genuine gold would be too expenſive. Shells 1d. each.

MILINUM, famous for being the only white of the ancient artiſts, is a fine white marley earth of a compact texture, and remarkably light. It is found chiefly in the Eaſt, or the Levant.

Since white lead is ſo very deceitful eſpecially in water-colours, might nor this, or an earth of the ſame ſpecies, well ſupply its place?

OCHRES are an extenſive genus of earths. The moſt common are yellow and red: but there are likewiſe blue, brown, and green ochres: and of theſe ſeveral diſtinctions. Dr. HILL deſcribes of red, eleven ſorts; of yellow, the ſame number; of blue, and green, one each, and of black two.

There are ſeveral kinds dug up in England, and it is probable more might be found on examination.

They are *cheap* colours from one penny to two-pence per ounce, and are divided in the colour-ſhops into yellow, brown, red, roman, ſtone, bright, &c.

OILS are very principal objects of a painter's care, being ſo intimately mixed with the colours; on which they have unqueſtionably much influence.

Linseed Oil is uſed to colours of deep ſhades, but injures the lighter; it is ſometimes rectified by expoſing it in a bladder to the ſun, &c which renders it more tranſparent. Some painters reject it totally.

Price 6d. per pint.

Nut Oil is very much in uſe; it is not ſo ſubject to change the colours. Price 2s. per pint.

Poppy Oil is by ſome preferred above all, as being very clear, and tranſparent. Price 4s. per pint.

Drying Oil, is linſeed oil boiled with ſugar of lead, litharge, or red lead, &c.

As theſe ſubſtances are by no means of any benefit to the oil, we adviſe a very cautious uſe of drying oil. In general it is uſed to pictures painted in haſte, or in damp weather, &c. which we have remarked to be deficient in durability. Price from 7d. to 2s. per pint.

Small bottles of oil may be had at 3d. or 4d. each.

ORPIMENT, is a colour, whoſe properties, as we have before obſerved, ſhould forbid its uſe.

PALLETTES are of various ſhapes held on the hand while painting, by paſſing the thumb through a hole near the front. Their uſe is to contain the colours.

Prices from 8d. to 2s. 6d. and 3s.

Pallette Knife is a thin well-tempered blade, to grind and mix colours, &c. on the pallette. Price 9d.

PAPER, various ſorts, for various uſes, and of various prices, as has been hinted in the **Lectures**.

PINKS, are a claſs of colours of ſeveral hues.

Brown Pink, is a tranſparent colour uſed in oil, and pretty much to glaze with.

It is the tinging part of ſome vegetable, of a deep yellow or orange colour, precipitated much in the manner of *lakes*; it gives a deep colour if good. *e. gr.* It is procured from Avignon berries, by boiling them with fuſtic wood in chips, and pearl-aſhes, equal quantities, in a tin boiler; ſtrain the tincture when ſtrong enough, and add alum-water. When filtered, the ſubſtance is the colour. Price 1s. to 1s. 6d. per oz. in bladders 6d. each.

Dutch pink, is made by boiling Avignon berries one pound, and turmeric root four ounces; ſtrain it; add alum one ounce, and boil it, till evaporated to a quart. Prepare in the mean time four pounds of chalk, by waſhing it, and let it dry; grind the chalk and tincture together, and dry the colour. It ſhould be a full gold-coloured yellow, and very bright.

English Pink differs from Dutch pink only in the greater proportion of chalk.

Rose Pink is procured exactly in a ſimilar manner, only changing the Avignon berry for Brazil-wood; it is a mighty pretty colour, but fading. Price 2d. per oz.

PENCIL. Under this title we ſhall notice the various ſorts moſtly in uſe.

Camel's-hair pencils have been already noticed in the **lectures**. Price 1d. each.

Fitch pencils are uſed, by ſome who wiſh for a ſmoothneſs in their pictures, to ſcumble the colours after being laid on with a camel's-hair pencil, and to drive them into each other; while thoſe who wiſh to impart a bolder appearance to their works, paint wholly with fitches. Price 2d. each.

Tools are a larger kind of pencils, not inſerted into a quill, as the foregoing, but bound round a ſtick, and ſtronger in their nature. Some painters uſe them conſtantly. Price from 2d. to 1s. each.

Badger tools are the largeſt in common uſe, and are longer in the hair than the former.

Price from 8d. to 2s. each.

Beſide theſe, are other kind of pencils, ſuch as, thoſe for ſhipping painters, very long in the hairs, and ſlender; uſeful to inſert the ropes, &c. thoſe for miniature painters, very delicate and ſmall, &c.

PICTURE-CLOTHS, are of ſeveral ſizes, enlarging progreſſively, and are kept in the ſhops at the prices of 6d. 8d. 10d. 1s. 1s. 3d. &c.

The regular ſizes commence at

Kit-cats, 3 feet high, by 2 feet 4 inches wide.
Price 2s. 6d.

Three-quarters, 2 feet 6 high, by 2 feet 1 wide.

Half-lengths, 4 feet 2 high, by 3 feet 4 wide.
Price 5s.

Bishops half lengths, 4 feet 8 high, by 3 feet 9.
Price 8s.

Whole-lengths, 7 feet 10 high, by 4 feet 10 wide.
Price 1l. 2s. They may be made yet larger if beſpoke.

A ſort of TICKING is made by Mr. W. MIDDLETON of St. Martin's Lane (colourman to artiſts, and who furniſhes the neceſſary implements to artiſts), at the following prices:

THREE-QUARTERS, 4 or 5s.

HALF-LENGTHS, 7s.

WHOLE-LENGTHS, 26s.

In general, landſcape painters chooſe their cloths of a ſmooth ſurface. Portrait painters chooſe a very thin priming. Perhaps cloths are yet better without priming.

PRIMING is a colour laid on the cloth, &c. previous to thoſe which are to form the picture, and ſhould be in its tint rather light than dark

PLASTER OF PARIS is a commodity very uſeful in the arts, as it not only receives impreſſions from copper plates, &c. but by being caſt into moulds, affords copies of any piece of ſculpture whatever, at a very reaſonable rate; and perhaps, nothing more contributes to the acquiſition of knowledge in deſign, than a careful ſtudy of excellent Plaſters; ſince they are, in ſome reſpects, ſuperior even to a living model, always retain their ſituations and attitudes, and greatly aſſiſt an artiſt in the projection of ſhadows, &c.

Plaſter of Paris is dug out of quarries like a ſtone, and is then termed *crude*. To prepare it for uſe, the ſtone is calcined thoroughly, then pounded and very finely ſifted.

This powder diluted with water, quickly ſets, or hardens into a ſolid conſiſtence; and when ſetting, increaſes in bulk, which property renders it ſo highly and ſingularly applicable in forming caſts, &c.

To take an impreſſion off a plate; nothing more is requiſite, than after having prepared it with ink, and cleaned the ſurface, to mix the plaſter with water, and pour it on the plate, in a few minutes it will dry, and eaſily part from the copper, bringing the ink with it.

Caſts are taken from a mould previouſly well oiled, and thereby rendered impervious to the water with which the plaſter is mixed, and poured in.

Plaſter will ſink to the bottom of a quantity of water, and harden even there. After having been once uſed, it has loſt its valuable properties, and no grinding can reſtore them. Being very long kept in powder injures it.

LIGHT RED is of the ochre kind, and very powerful; it is much uſed by ſome painters even in fleſh.

Price 2d. per oz, Bladders 3d. each.

Brown Red is kept in bladders at 3d. each.

Indian Red; vide Indian red.

Venetian Red is a cheap colour, uſed to print copper-plates in imitation of red chalk. It ſhould be finely ground. Mixed with black it becomes brown.

SAFFRON affords a yellow orange-coloured tincture: to obtain which, it need only be ſteeped in boiling water in a tea-cup.

As it is probable that many vegetables, if treated in the manner of ſaffron, might afford permanent colours, we ſhall tranſcribe from the Philoſophical Tranſactions an account of the method of drying it.

The ſtyles or chives being ſeparated from the other parts of the plant, are dried on a kiln of a proper conſtruction; over which they lay a net-work of iron wire, or a hair-cloth, and over this five or ſix ſheets of white paper; upon which they ſpread the ſaffron, two or three inches thick. They cover this with other ſheets of paper; over the whole they lay a coarſe blanket, five or ſix times doubled, or a canvas pillow filled with ſtraw; when the fire, which is made of charcoal free from ſmoke, has warmed it, they lay on the whole a board, having a large weight. When the chives have been ſweated and dried, for about an hour, they turn the papers and ſaffron cakes, and treat the freſh ſide as the other. The cakes are repeatedly turned, till thoroughly dry, which uſually takes about twenty-four hours. Engliſh ſaffron is the beſt in Europe.

SAP GREEN is furniſhed by buckthorn berries, which, being gathered when ripe, are bruiſed, and put into a braſs kettle, with ſome pounded alum, where they are ſuffered to remain for ſeveral days; they are then preſſed, and the liquor hung up in a bladder to dry and harden. This is afterwards diſſolved in water or wine. (Canary is ſaid to be the beſt to preſerve it from ſtarving.) This again conſolidated, is ſold in the ſhops,

Price from 8d. to 1s. per ounce.

TERRA SINOPICA, by many called BLOOD STONE, is an earth of a purple colour, varying in tone, and depth of colour, found in plenty in the Jerſeys in America, and probably elſewhere. Its colour renders further acquaintance with it highly deſirable. Its texture is cloſe and compact: its weight conſiderable. It is not very hard; melts ſlowly in the mouth; is perfectly pure and fine, and retains its colour in the fire. Why ſhould it not be brought into common uſe?

Terra di Sienna, like other earths, is denominated from the place where it is native. It is of a warm brown colour, pretty much uſed in landſcape in oil, for roads, buildings, &c, as well burnt as unburnt.

Price raw 4d. per oz. bladders 6d. burnt 6d. per oz. bladders 6d. each.

Terra verte, is found in the earth, not in ſtrata, but in large lumps. It is fine, regular, and ſmooth; when ſcraped, and the finer parts ſeparated, it is ready to be ground in oil for uſe; makes the beſt ſtanding colour of any ſimple green; but is a tender colour.

Price in bladders 3d. each.

An earth is dug up in Mendippe Hills, which is very cloſely allied to terra verte; why ſhould it not be examined and tried?

TROY WHITE is a native chalk, found near Orleans in France, which is finely powdered, waſhed, and tempered for uſe.

Artificial **troy white**, called alſo Spaniſh white, is chalk waſhed repeatedly, and its finer particles united to alum-water, frequently ſtirred, then filtred, and dried, uſed ſometimes in water-colours.

TURPENTINE, oil or ſpirit of turpentine, is uſed as a drier to the clearer colours, and to fit ſome colours for uſe in ſpirits of wine; to clean pencils from their colours, when to be quitted, &c.

Price 6d. or 8d. per pint.

Colours ground in ſpirits of turpentine, after being thoroughly dry, may be uſed either in oil or water.

TURMERIC root, is in form not unlike ginger: as it grows old, it becomes brown. To extract a yellow tincture from it:

Put two ounces of proof ſpirit, and one ounce of water in a phial, with two drams of powdered turmeric root; let them ſtand three or four days, ſhaking them often. It is brighter and cooler than the tincture of Avignon berry.

TURBITH, or TURPITH MINERAL, is a yellow precipitate of mercury. It is of a great body, like vermilion, a very bright, true, and laſting yellow: works in oil or water; is cooler than king's yellow, and not ſo bright. It makes a good green; it muſt be previouſly well ground.

VARNISH, is uſed to give a gloſs and luſtre to works, to defend them from the weather, duſt, &c.

There are divers kinds of *varniſhes*; ſome of the principal of which are as follow:

AMBER VARNISH is prepared in the following manner: put four ounces of amber into a crucible, and melt it with a ſmall degree of heat; pour it out upon an iron plate; when cold, reduce it to powder, and add to it two ounces of drying oil, *i. e.* linſeed oil thickened by being boiled up with litharge, and one pint of oil of turpentine; diſſolve the whole together into a liquid *varniſh*.

This ſimple *amber varniſh* is of great uſe for many purpoſes, and is ſaid to be the baſis of the fine *varniſhes* which we ſee on coaches, and might be applied to pictures with good effect.

COPAL OIL VARNISH, called in France *vernis Martin*, is made by pouring into a well-glazed ſtrong earthen pot, in ſhape reſembling a chocolate pot, and in ſize large enough to hold about a gallon, and made warm, four ounces of Chio or Cyprus turpentine, and when this is diſſolved, eight ounces of finely powdered amber; mingling them well, and ſetting them on the fire for a quarter of an hour; take off the pot, and pour gently into it a pound of copal, finely bruiſed, but not powdered; ſtir the maſs; and add four ounces of Chio turpentine, and a gill of warm turpentine oil; then ſet it on a briſk fire for about half an hour, and taking it off, ſtir the contents well, and add two ounces of the fineſt and whiteſt colophony. Let the pot be put on a very briſk fire, and remain till the whole is diſſolved, and become as fluid as water; let it be removed from the fire, and remain for a few minutes, and then gradually pour in twenty-four ounces of poppy, nut, or linſeed oil made drying, and boiling hot, and ſtir the maſs with a deal ſtick. When the gums and oil are thoroughly incorporated, ſet them over the fire for a few minutes, ſtill ſtirring them about, and let them boil once up; and having taken off the pot, pour into it a quart of hot turpentine; ſtir them together, and give them one boil up; take off the pot, and pour into it a pint more of hot turpentine, ſtill ſtirring it well. If the gums are thoroughly melted, and well incorporated, the *varniſh* is made; which, being cool, is ſtrained through a cloſe cloth into another veſſel, and if it be too thick, thinned with oil of turpentine, till it becomes of the conſiſtence of linſeed oil; ſtrain it a ſecond time, bottle it for uſe, and let it ſtand a month, at leaſt, before it is uſed. This *varniſh* is uſed for coaches, cabinets, &c. as well as for pictures. Uſed alſo ſometimes for prints.

Price 1s. or 1s. 4d. a phial of two ounces.

Maſtich Varniſh is made by putting five ounces of powdered maſtich into a proper bottle, with a pound of ſpirit of turpentine, and ſetting them to boil in *balneo Mariæ*, till the maſtich be diſſolved, and ſtraining the ſolution through flannel. This *varniſh* may be converted into a *varniſh* for painting with, by grinding one ounce of gum anime on a ſtone with water, till it becomes an impalpable powder; then drying it, and grinding it again with half an ounce of turpentine, and afterwards with the proper colours, and moiſtening it with the maſtich *varniſh*, till the mixture be of a due conſiſtence for working with the pencil. It muſt then be kept in phials or in veſſels, and diluted, as there may be occaſion, with ſpirit of turpentine.

Price 4s. or 5s. per pint.

Varniſhes *for preſerving paintings*.

For this purpoſe ſome have recommended the following compoſition; viz. half a pound of gum ſandaric; an ounce and a half of Venice turpentine; three quarters of an ounce of each of the gums anime and copal; half an ounce of maſtich; benzoin, gum elemi, and white reſin, each two drams, and one pound of rectified ſpirit. The benzoin and gum anime powdered, are put with the Venice turpentine into a phial, with eight ounces of the ſpirit of wine; the copal and reſin powdered are alſo put in a phial with ſix ounces, and the powdered gum elemi, with two ounces of ſpirit of wine. The ſeveral phials are frequently ſhaken, till the gums, &c. are diſſolved; then the ſolutions are ſtrained through a fine linen into one bottle, and when the mixture has ſtood ſome days, it is decanted off clear, and kept in a ſeparate

rate bottle for uſe. Some have ſubſtituted ſarcocolla for the copal.

Another compoſition is formed, by diſſolving maſtich and ſandaric, groſsly powdered, of each ſix ounces, and Venice turpentine, half an ounce, in a quart of highly rectified ſpirit of wine, and ſtraining off the ſolution. If it be required harder, an equal weight of the gums anime and copal may be added, and the quantity of ſpirit of wine doubled. In the uſe of this *varniſh*, the painting ſhould be thoroughly dry, and it ſhould be ſpread very gently with the pencil. The *varniſh* ſhould be laid on in a very warm place, or the picture itſelf warmed to a moderate degree, in order to prevent the *chilling* of the *varniſh*; in which caſe another coat ſhould be added. And, indeed, two or three coats are neceſſary to preſerve the painting, and to bring out a due effect of its colours, if they are in that ſtate called *ſunk in*, occaſioned by the attraction of the cloth on the oils mixed with them.

An oil of turpentine *varniſh* may be made by groſsly powdering maſtich and ſandaric, of each four ounces; two ounces of white reſin, and ſarcocolla, anime, copal, and olibanum, of each one ounce, and putting them into a phial with two pounds of oil of turpentine, ſtopping the phial gently, and placing it in any heat, ſo that the maſs may not boil, and ſtraining off the ſolution for uſe.

Or, a *varniſh* more ſimple, and equally good, may be made by powdering two ounces of ſandaric, maſtich and olibanum, of each an ounce and half; or three ounces of maſtich, and Venice turpentine, half an ounce; and diſſolving them in half a pound of oil of turpentine, and proceeding as before.

White Varnish is uſually made of gum ſandaric, and gum maſtich, diſſolved in ſpirits, left to ſettle two days, then ſtrained through a linen cloth, and, after ſtanding ſome time, the clear poured off, and bottled for uſe.

The more curious artiſts diſſolve the two gums ſeparately; and having made a ſeparate *varniſh* of each, mix them occaſionally, as their work requires a ſtiffer or ſofter *varniſh*.

But for the *beſt white varniſh* more gums are required; viz. Venice turpentine, gum copal, elemi, benzoin, anime, and white reſin.

Varnish for prints: Take iſinglaſs four ounces, ſeparate it into ſmall pieces, boil it in a quart of brandy, or other ſtrong ſpirit; when it takes the conſiſtence of a ſtrong glue by being a little expoſed to the air, it will anſwer the purpoſe. With this glue, while hot, waſh over the print as quick as poſſible, and let that ſtand for a day or ſo to dry well: waſh it over again in the ſame manner, and afterwards bruſh it over at ſuch a diſtance from the fire that it may not bliſter: do this alſo two or three times. Varniſh it with white varniſh, and let it ſtand; afterwards varniſh it again. If it ſhould at any time be ſoiled by flies or the like, you may waſh it with a ſponge and water, which will clean it.

The print ſhould be previouſly *mounted*: i. e. paſted on a cloth, and ſecured by a ſtraining frame.

VERDITER ought to be procured from the *lapis armenus*, prepared by grinding and waſhing: but this kind is very rare.

Verditer is obtained by adding chalk to a ſolution of copper in aqua-fortis. It is prepared by the refiners of ſilver, which metal is thought to aſſiſt the copper. Some ſay pearl-aſhes would produce a blue ſuperior to chalk. When good, it is a cool, full blue, but muſt not be greatly truſted for durability, either in oil or water.

Price per ounce 6d. or 8d.

VERDIGRIS is a kind of ruſt of copper, i. e. copper corroded by vegetable fermentation into a blueiſh-green ſubſtance. Generally it is obtained by corroding plates of copper by vinous acids. The cryſtals of verdigris diſtilled, make a very good blue-green tincture, which mixes well with yellow for a green, or if diſſolved in the juice of rue, makes a green at once: with a decoction of logwood it ſtrikes a black, which diluted, is a fine blue. Price of diſtilled verdigris per oz. 6d. or 8d.

VERMILION, natural, is found in ſome ſilver mines as a ſand: This requires good grinding.

Vermilion is a mercurial production; made of artificial cinnabar, ground up with white wine, and whites of eggs repeatedly; the more it is ground, the finer and paler it becomes.

Price from 8d. to 2s. 6d. per ounce.

ULTRAMARINE is procured from the lapis lazuli, by a tedious proceſs of calcination, grinding, &c. It is the firſt and prince of blues, warm, rich and noble, but very dear. Price from three to ten guineas per ounce.

King Charles I. preſented to Mrs. **Beale**, the paintreſs, 500l. worth, which he held in his hand.

Ultramarine-ashes are of a ſimilar nature. Price 18 to 40 ſhillings per ounce.

UMBER is a dark brown earth of the ochre kind; when burnt, is conſiderable deepened in its tone; uſed chiefly in oil; cheap in its price. Bladders 3d. each.

NAPLES YELLOW, was formerly thought to be a ſpecies of yellow ochre: is very beautiful, of a bright yellow, of a looſe porous, ſpongy, and ſhattery texture: remarkably heavy, of a duſty ſurface; gritty to the touch, breaks eaſily between the fingers, and ſtains the hands; adheres but ſlightly to the tongue; ferments briſkly with aqua-fortis.

It has lately been demonſtrated to be the production of art; on mixing together intimately twelve ounces of ceruſe, or white-lead, one of alum, one of ſal ammoniac, and three ounces of diaphoretic antimony, in an unglazed earthen pan covered over; and expoſing the mixture to the heat of a moderate fire during ſeven or eight hours, a ſubſtance is obtained, poſſeſſing all the properties of Naples yellow.

It makes in oil a very uſeful, mild and laſting colour; it ſhould be very well waſhed for water.

Price 6d. per ounce. In bladders 6d. each.

YELLOW BERRY, vide Avignon berry.

YELLOW is obtained from the plant CELANDINE, by infuſing it in water, and preſſing it gently; then boiling the liquor with alum. And from

The roots of BARBERRIES cut, and put into a ſtrong ley of pearl-aſhes: From the roots of the mulberry-tree, and probably from many other roots.

ZEDOARY ROOT affords a fine yellow, by boiling an ounce in a quart of water, till the infuſion is highly coloured; then ſtrain it. It is bright as ſaffron, and cooler, excellent for flowers.

ZINK has lately furniſhed an elegant white, which, if all ſaid of it by the French, who prepare it, is true, is a noble production; as it ſtands perfectly, both in oil and water. It is not yet uſed in England.

The foregoing liſt contains thoſe colours which are generally adopted into uſe: every maſter has ſome method peculiar to himſelf in their management, as well as a certain ſet of colours which may be termed his *favorites*. Some, indeed, ſo perpetually reſort to the ſame combinations of colours, that their performances ſtrongly evidence the manneriſt; a character to be avoided by all who deſire excellence.

The *minutiæ* of many articles we have omitted, ſuppoſing the leading ideas ſufficient: and the ſame in the preparation of certain colours——No doubt, by ſimilar methods many additional pigments might be procured.

In marking the prices to many articles, we ſuppoſe we have done ſervice to thoſe who chooſe firſt to count the coſt: it may perhaps obviate objections in the minds of ſome, to obſerve how reaſonable are the principal requiſites for attempts, in moſt branches of the arts.

We ſhall now proceed to offer a few hints on the management of theſe materials; beginning from the ſimple to the more complex methods of application, in the following order:

WATER COLOURS.

OF COLOURING OR WASHING MAPS, &c.
OF COLOURING PRINTS.
OF TINTING DRAWINGS.
OF PAINTING IN WATER-COLOURS.
OF PAINTING IN MINIATURE.

CRAYONS.

CRAYON DRAWINGS FINISHED WITH CHALKS.
CRAYON PICTURE.

OIL COLOURS.

OF BACK-PAINTING PRINTS.
OF PICTURES IN OIL.
OF CLEANING PICTURES.
OF TRANSFERRING PICTURES.

ENGRAVING.

OF ETCHING.
OF ENGRAVING IN STROKES.
OF ENGRAVING IN CHALKS.
OF ENGRAVING IN MEZZOTINTO.
OF AQUA TINTA.
OF PRINTING IN COLOURS.

SCULPTURE.

OF MODELLING.
OF SCULPTURE.

OF COLOURING MAPS, &c.

THE colours for this purpoſe, are thoſe which are perfectly thin and fluid, uſually called waſh-colours; they ſhould be diluted with water, intimately mixed with them, by their being well ſtirred together. When the deſired tint of colour is thus obtained, with a bruſh proportioned to the ſize of the ſpace intended to be ſtained, briſkly apply the waſh; always endeavouring to avoid, 1. All paſſing over the proper limits of that colour; 2. All runnings of the colour into ſpots, or parts of a deeper tint than the reſt; occaſioned by the ſettling of a greater quantity of colour in ſome places than in others: or, ſometimes, if one part of the ſpace be dry before the reſt, by a ſecond coat of colour paſſing over it. Begin the boundaries of your ſpace firſt, that you may not exceed them.

Be careful that no two limits, which touch each other, are of the ſame colour; ſince the prime intent of this buſineſs is diſtinction.

Diſtribute your colours, if practicable, ſo as to produce a pleaſing effect in the whole.

After the various diviſions are faintly waſhed, the boundary lines ſhould be very neatly coloured much ſtronger.

OF COLOURING PRINTS.

In this buſineſs regard ſhould always be had to the paper on which the prints are printed; if it ſinks, it is evident, that colours too thin are inapplicable: and even for body colours, it may ſometimes require the aſſiſtance of rock alum, or other ſtrengtheners.

The body of ink, which continues on the ſurface of the paper, ſhould proportion, in many caſes, the ſtrength and conſiſtence of the colour to be uſed, according to the effect required. If it is intended only to ſtain the print, the engraving will be uſeful as ſhadows, and as keeping the drawing. If it is propoſed to colour the print highly, the engraving, although it muſt be attended to as the regulator and guide, yet may be concealed by a ſurface of colour.

Omit white colour wherever you can do without it: *e. g.* in the lights, or parts approaching to lights, let the thinneſs of your colour ſuperſede the admiſſion of white.

Omit black colour on the ſame principle: if you cannot do without it, take eſpecial care that it be not heavy.

In the broad lights, rather mingle colours of nearly a ſimilar tone, to produce the effect required, then admit white; and the ſame principle adopt in the ſhades.

Take great care that the outlines of all objects are ſoftened, and neither ſudden, nor rugged.

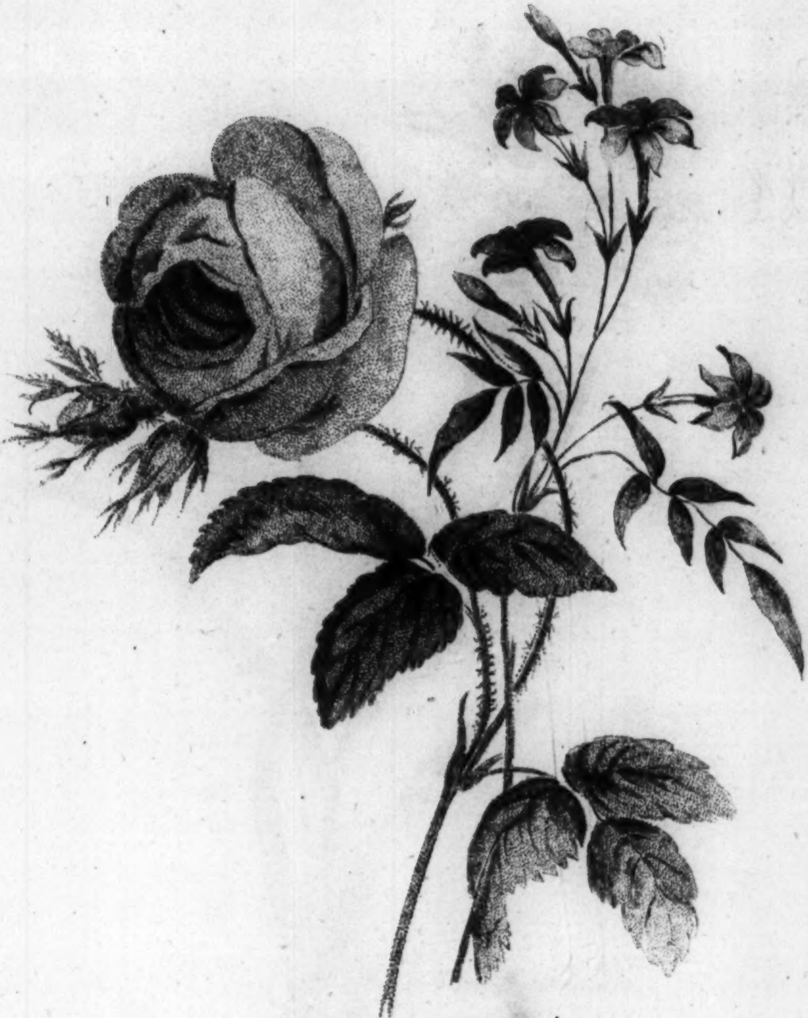
Sometimes a print may be waſhed, and afterwards finiſhed with body-colours to good effect.

Harmony and tenderneſs of colour ſhould be much attended to.

The proper colours are thoſe for WATER-COLOURS.

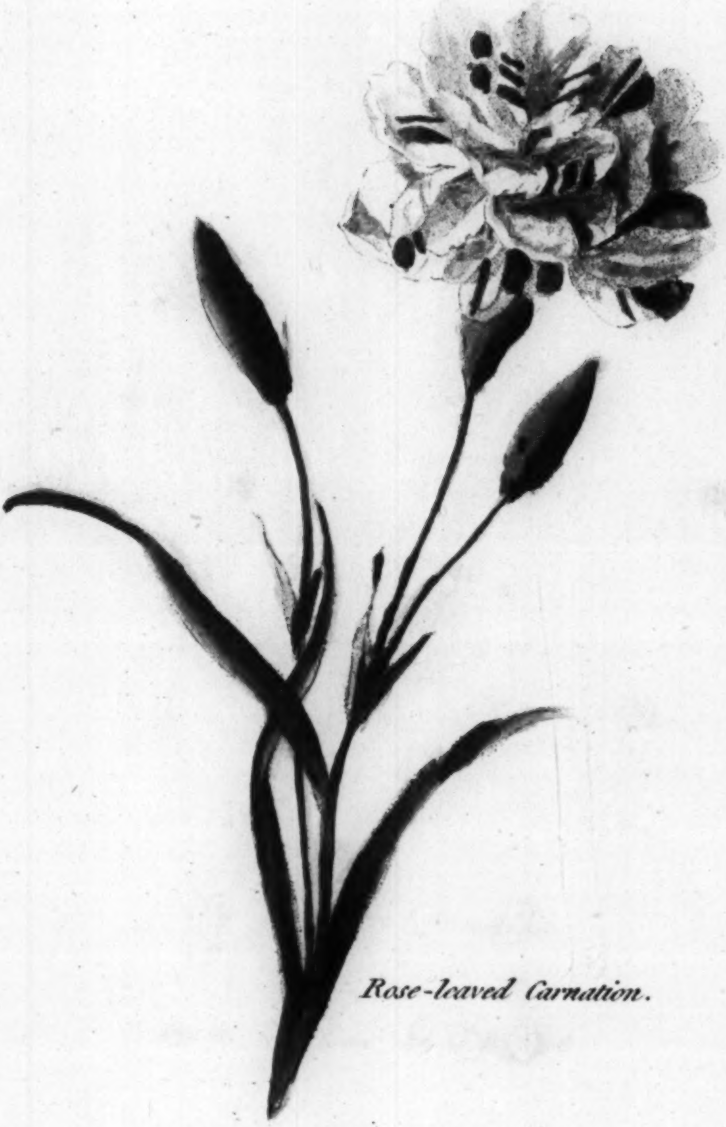
Roſe and Jaſmine

BRITISH MUSEUM



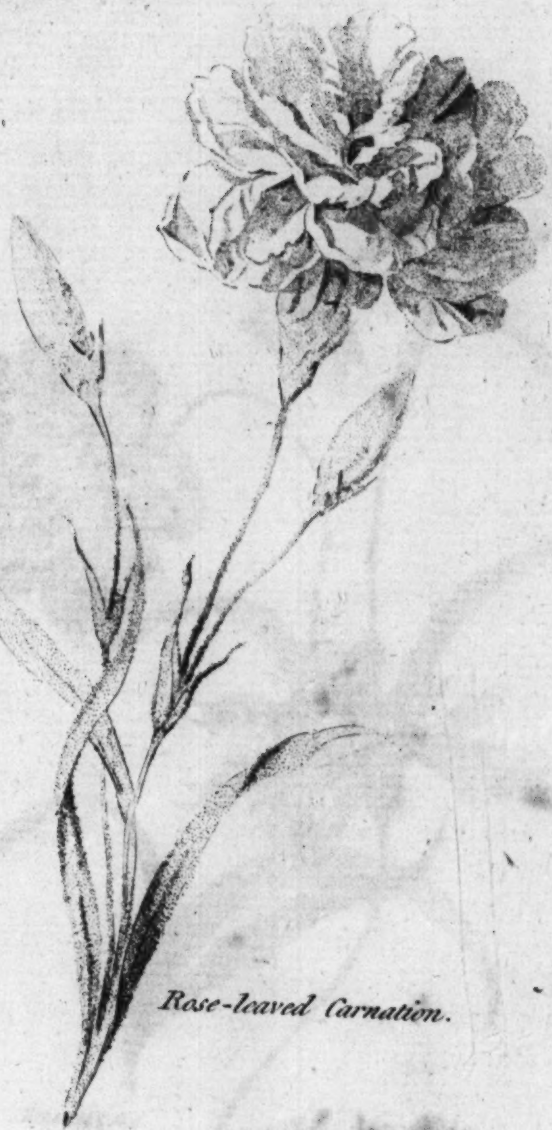
Roſe and Jaſmine

BRITISH MUSEUM



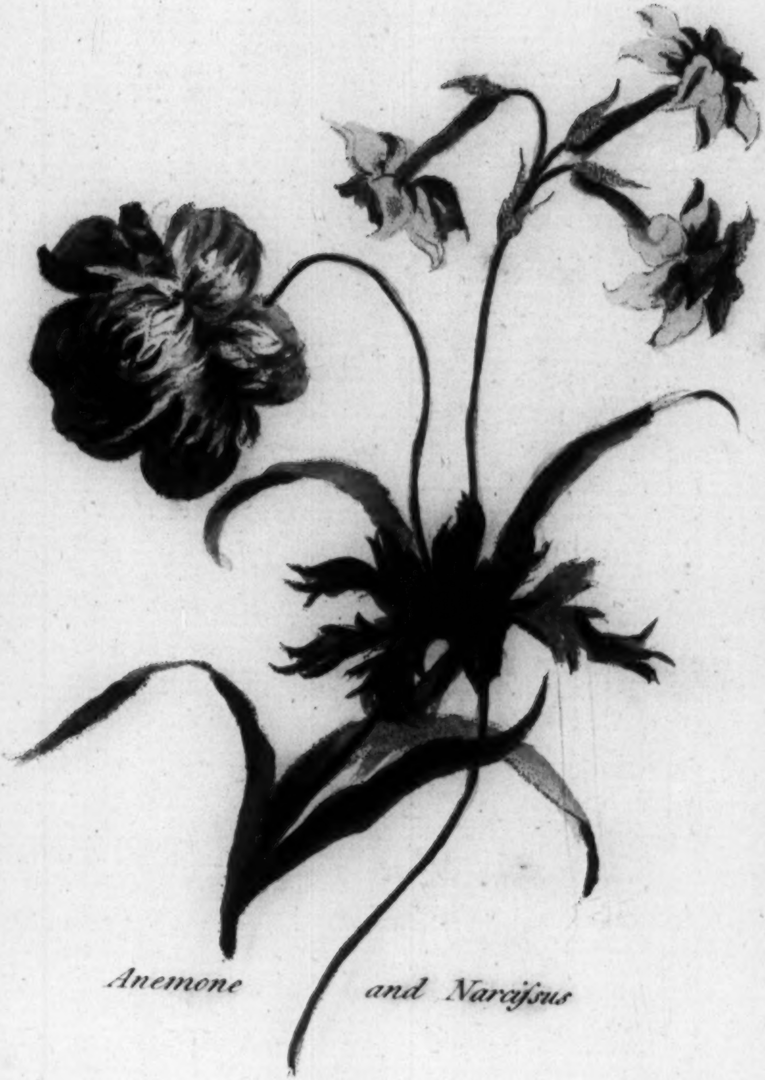
Rose-leaved Carnation.

BRITISH MUSEUM



Rose-leaved Carnation.

BRITISH MUSEUM



Anemone and Narciſsus

BRITISH MUSEUM

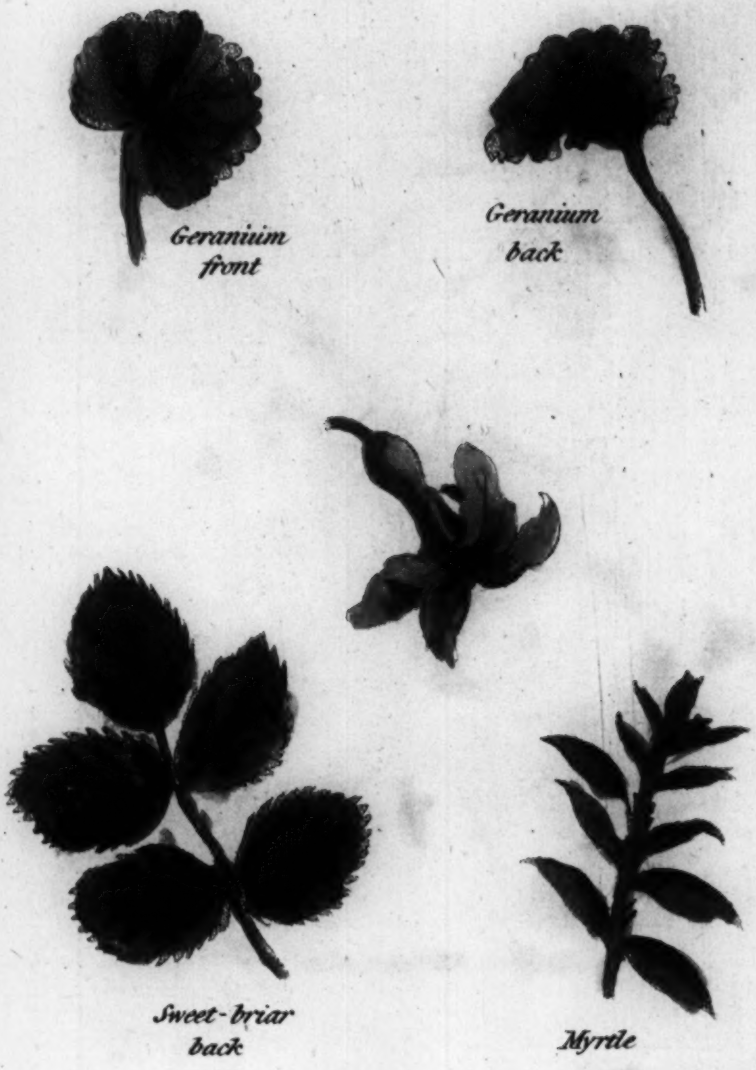
Anemone *and Narciſsus*

BRITISH MUSEUM

Martagon and Convolvulus.

BRITISH MUSEUM

Leaves



Geranium front

Geranium back

Sweet-briar back

Myrtle

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Leaves

Violet

Sweet Briar

Narcissus

Colombine

Violet Back

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Senna

Heartsease

Anemone

Heartsease

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Jasmine

Iris leaf

Violet

Pink

Briar Rose

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OF TINTING DRAWINGS.

Drawings are tinted on the following principles:

I. Sometimes, after being outlined with a black lead pencil, they are ſtained; the ſky and diſtances in landſcape with a thin waſh; the ground and front objects with body-colours; then wrought up to effect with ſtronger colours alone, or united with Indian ink.

II. Sometimes they are more perfectly outlined, and waſhed with Indian ink; then the colours are added to finiſh the whole.

Drawings done in colours only, ſeldom look well, being uſually deficient in effect and repoſe; for be it always remembered, glaring colours are hurtful. The beſt way, for ſlight drawings, is to procure an effect with the Indian ink, and then a brilliancy and variety with colours:

Fleſh colours ſhould be very tender.

In general, the lights require more finiſhing than the ſhades; in which a breadth of pencilling has uſually an excellent effect.

The middle tint is the beauty of all drawings, and ſhould predominate.

The proper colours are thoſe for WATER-COLOURS.

OF PAINTING IN WATER-COLOURS.

This part of the art is ſeldom practiſed in hiſtorical compoſitions, or figures, they being generally treated in oil; yet it has both its uſes and beauties: The colours are free from ſmell, and often rich and pleaſing; they are mixed on the principle of oil-colours, not rejecting white where proper.

As it is impoſſible to convey by words exact ideas of the numerous combinations, tones, and variations of colours, it is evident, that the following directions muſt be underſtood with great latitude. They may ſerve to impart a kind of principle, to be varied according to the effect deſired; but the ſame proportions of colours will not ſerve every occaſion equally well, nor produce the ſame harmony, or even appearance, if ſurrounded by different neighbours. Directions, therefore, are, at beſt, but very imperfect.

The materials are gum-arabic, pencils, a pallette (of ivory, if thought proper; but a Dutch tile, or any glazed ſurface of a light colour will ſerve the purpoſe); a pallette-knife of ivory (ſteel is injurious to the colours); a pen-knife, &c.

WHITES. Flake white, Spaniſh white, Troy white, Egg-ſhell white, &c.

BLACKS. Burnt cherry-ſtones, Ivory-black, Lamp-black, Indian ink.

BROWNS. Spaniſh brown, Spaniſh liquorice, Umber.

REDS. Burnt ochre, Carmine, Indian lake, Indian red, Red lead, Vermilion.

Yellows. Engliſh Ochre, Gall-ſtone, Gamboge; Maſticot dark, and light; Pinks yellow, dark, and light; Roman Ochre, Saffron.

Blues. Blue Bice, Verditer, Indigo, Litmus, Smalt, Ultramarine, Pruſſian-blue.

Greens. Green Bice, Green Pink, Sap-green, Verdigris, Verditer.

Directions for making a Variety of Colours by Compound.

Ash-colour. White and Lamp-black; Indigo and Black; Cherry-ſtone and white; ſhaded with Ivory-Black.

Bay-colour. Vermilion, with a little Spaniſh-brown, and black.

Bright Red. Indian Lake and native Cinnabar, or Vermilion.

Carnation. Lake and White, ſhaded with Lake.

Cloud Colour. White, light Maſticot; Lake and White ſhaded with blue Verditer.

Crimson. Lake and White, ſhaded with Lake.

Flame Colour. Vermilion and Orpiment; Red Lead and Maſticot, heightened with White.

Flesh Colour. White, with a little lake, and Red Lead; add Yellow Ochre for a ſwarthy complexion.

French Green. Light Pink and Dutch Bice, ſhaded with Green Pink.

Glass Gray. Ceruſe, with a little Blue.

Hair Colour. Maſticot, Umber, Yellow Ochre, Ceruſe, and Cherry-ſtone Black.

Lead Colour. Indigo and White.

Light Blue. Bice, heightened with Ceruſe.

Lion Tawney. Red Lead and Maſticot, ſhaded with Umber.

Murrey. Lake and Flake White.

Orange. Red Lead and a little fine Maſticot, ſhaded with Gall-ſtone and Lake.

Orange Tawney. Cinnabar, light Pink and a little Maſticot, ſhaded with Gall-ſtone and Lake.

Purple. Indigo, Spaniſh brown and White; Blue Bice with Red Lead and Flake White; or Blue Bice and Lake.

Russet. Cherry-ſtone black and white.

Scarlet. Red Lead and Lake, with or without Vermilion; Carmine and Indian Lake; native Cinnabar and Red Lead, ſhaded with Indian Lake.

Sea-Green. Bice, Pink and White ſhaded with Green Pink.

Sky Colour. Light Maſticot and White, for the loweſt parts; Blue Bice and White for the next degree; Blue Bice alone for the higheſt part. Theſe are to be all ſoftened into one another at the edges, ſo as not to appear harſh.

Sky Colour for Drapery. Blue Bice and Venice Ceruſe; or Ultramarine and White, ſhaded with Indigo.

Straw Colour. Yellow Maſticot, and a very little Cinnabar ſhaded with dark Pink.

Violet Colour. Indigo, White and Cinnabar Lake; or fine Dutch Bice and Lake, ſhaded with Indigo; or Litmoſe, Smalt, and Blue Bice; the latter moſt predominant.

WATER. Blue and White, ſhaded with Blue, and heightened with White.

Directions for laying on the different Colours.

Before you begin, have all your colours ready before you; a pallette for the conveniency of mixing them; a paper to lay under your hand, to keep your work clean, as well as to try your colours on; alſo a large bruſh called a fitch, to wipe off the duſt when your colours are dry.

Lay your colours on but thinly at firſt, deepening and mellowing them by degrees as you ſee occaſion. The quicker you lay them on, the evener and cleaner your drawing will appear.

Take care to preſerve all your colours from duſt; and before you uſe them, wipe your ſhells and pallette every time with your fitch.

When you have done your work, or would lay it aſide, be careful to waſh out your pencils in clean warm water.

For face-painting, mix up carnation or fleſh-colour with gum-water in a ſhell by itſelf. For a fair complexion mix vermilion and flake white; for a ſwarthy one, add a little maſticot, Engliſh ochre, or both.

Let your fleſh-colour be always lighter than the complexion you would paint; for by working on it, you may eaſily lower it.

For the cheeks and lips, uſe a mixture of lake and red lead, or carmine, as occaſion requires; and for blue teints, (as under the eyes, and in the veins) indigo or ultramarine and white.

In colouring landſcapes, at firſt only lay dead colours ſmooth all over the piece, leaving no part uncovered; uſe a maſterly freedom; and the work, though ſeemingly rough, will have a good effect.

Let not the roughneſs of the colour diſcourage you; for it is eaſy to ſoften it by degrees with the other ſhadows, obſerving only to ſweeten and heighten them according as the light falls.

In ſome places lay on ſtrong touches, and in thoſe places bring your work up together to an equal ſtrength; tempering and ſweetening your colours with a ſharper pencil than the firſt, that no lumps or harſh edges be left, but that all your ſhadows may be ſoft and ſmooth, gliding gently, as it were, into one another.

You are not to finiſh any part before another, but work up all the parts gradually alike.

Having laid your dead colours, begin firſt with the diſtances and lighteſt parts, as the ſky, ſun-beams, &c. then the yellowiſh beams (which are to be done with maſticot and white); next the blueneſs of the ſky (with ultramarine, bice, or ſmalt alone); making your colours deeper as they go upwards from the horizon, except in tempeſtuous ſkies. The tops of diſtant mountains muſt be worked ſo faint, that they may ſeem to loſe themſelves in air.

Bring your colours forward as your diſtance increaſes; till you come to the fore-ground itſelf.

All diſtant objects are to be made imperfect as they appear to the eye.

In colouring trees, boughs and branches, touch in all the dark ſhades firſt, raiſing the lighter leaves above the darker; the uppermoſt of all are to be done laſt; touch lightly the extremities of the leaves, and ſet off the darkeſt ſhadows with ſap-green and indigo.

The intent of every picture, &c. is to imitate nature; therefore, where nature indicates different compoſitions of colours, from what we have given above, compoſe them as near as poſſible; if you fail at firſt, you may ſucceed afterwards.

OF PAINTING IN MINIATURE.

Painting in miniature has many advantages over other branches of this art. It is neater, and not ſo incumbered with materials; as you may eaſily take with you all that are neceſſary, and entertain yourſelf whereever you pleaſe, quit and reſume it when you will, without ſuch a variety of preparations as are neceſſary in oil colouring.

The colours are thoſe uſed for water-colours; they muſt be of the beſt quality, finely ground, cleanly waſhed, &c.

The pencils ſhould be very true, neat, and delicate: Ivory is generally uſed to receive the colours, but a card may be very uſeful for ſlight ſubjects.

Sketch the outlines of a picture with thin carmine; this being finiſhed, proceed to dead colour, making the ſhadows tender, that they may afterwards be heightened by dotting, and brought to proper colour and ſpirit.

There are ſeveral methods of dotting, and every painter has that peculiar to himſelf; ſome make their dots perfectly round, others make them long, but the beſt and moſt expeditious manner, is by little ſtrokes that croſs each other every way, till the work appears as if it had been dotted, ſoftening them ſo as to give your picture a fleſhy mellowneſs, and avoiding all dry or hard touches.

After you have dead-coloured a picture, begin the back-ground. Firſt lay in a light tint of the proper colour, then paſs a layer of the ſame colour over that, Laying it as ſmooth as poſſible with large ſtrokes of the pencil, i. e. not with dots.

Dark back-grounds are compoſed of biſtre, umber, or Cologn earth, with black and white, others more yellow, with a great part ochre. Black, white, and a little Indigo, for grey back-grounds: Dutch pink, white and black, make a greeniſh, or olive ground, which makes the naked part of a picture appear very fine, and gives a warmth to the colouring.

Having drawn the outlines of your picture very correctly, begin the ſhades with vermilion and carmine, giving the ſtrongeſt touches at the corners of the eyes, next the noſe, under the noſe, the ears, and under the chin; the fingers, and in every part where you would mark out ſeparations in ſhades that are obſcure.

Next lay in the blueiſh teints with Indigo, on ſuch parts as go off, or fly from the light; as the temples, under and in the corners of the eyes, on both ſides of the mouth, a little on the middle of the forehead, between the noſe and eyes, on the ſide of the cheeks, the neck, and ſuch other parts as nature indicates.

Yellow teints are compoſed of ochre and vermilion, and are given on the ſides of the noſe towards the bottom, under

under the eye-brows, a little underneath the cheeks, and on the other parts which riſe and come forward to the ſight. It is particularly in theſe teints the complexion is to be obſerved.

When you have done your dead-colouring, and laid in the ſeveral teints, proceed to finiſh, by dotting over the ſhadows with greeniſh teints, and finiſhing the yellowiſh and blueiſh teints before directed. Soften the extremity of your ſhades on the light ſides, preſerving the colour of the ivory for a middle teint, which adds a fine ſoftneſs to a picture. Finiſh your ſtrong ſhadows with biſtre and vermilion, or terra di Sienna, and in ſome parts with pure biſtre, according to the ſubject you are painting, laying on your colours as clear as poſſible.

Dot the clear and bright parts with carmine and a little vermilion, uſing a very little ochre to loſe or blend them in the ſhadowy parts, and make the teints die away inſenſibly into one another; taking care as you dot, to round the parts, by giving your ſtrokes the different turns of the fleſh.

The whites of the eyes are ſhaded with blue; the corners next the noſe with vermilion and carmine; the balls of the eyes are done with Indigo and white, adding biſtre if they are brown or black; if gray, the pupils are done with pure lampblack. Shade the balls with Indigo, biſtre, or black, according to their colours; the marking of the eye-lids ſhadow with carmine and biſtre, which muſt be ſoftened with the other teints; this done, give the little touch of light that falls on the chryſtal with pure white. This gives a brilliancy and life to the eye.

The lips are dead-coloured with red lead or vermilion, and ſhaded with carmine or lake. The markings, or dark touches, with biſtre and carmine.

The hands are coloured as the face, obſerving that the joints and ends of the fingers are a little redder than the reſt. The markings, as directed for the eyes, lips, &c.

Hair is dead-coloured with biſtre, ochre and white, or black, according to its different colours, and finiſhed with pure biſtre, mixed with ochre or black, the lights with ochre. The roots of the hair next the face to be ſoftened into your blue teints. Great care muſt be taken to paint the hair light and ſoft, to avoid a hard wiry manner; the eye-brows done as the hair.

Of Draperies, Lace, &c.

For BLUE DRAPERY.——Pruſſian blue, or ultramarine and white, ſhaded with indigo.—Verditer ſhaded with indigo. Your draperies to be done with broad ſtrokes of the pencil, as the back-grounds.

RED DRAPERY.—Red lead or vermilion, ſhaded with carmine, or lake.—CARMINE DRAPERY. Form the dark ſhades with vermilion, and finiſh with carmine, the dark touches with biſtre.

PURPLE DRAPERY.—Lake, blue and white, finiſhed with lake and indigo. Varied by adding more blue, or lake.

Yellow Drapery.——Yellow Ochre, Dutch Pink, Gamboge, or Naples Yellow, ſhaded with Terra di Sienna and Biſtre.

Green Drapery.—Pruſſian Blue or Verditer, and Dutch Pink, ſhaded with Sap Green. Different Greens may be mixed by uſing more or leſs of Blue or Yellow.

Black Drapery.—Lampblack and White, ſhaded with pure Lampblack; to give the Luſtre of Velvets, &c. uſe Indigo in the dark ſhades.

White Woollen Drapery.—Take White and a little Ochre or Gamboge; to give it a yellowiſh teint, ſhade with Biſtre. Several other kinds of draperies may be painted according to fancy, taking care to preſerve a harmony in the colouring.

Lace.——Dead colour with Blue, Black and White, finiſh with pure White; when it lies tranſparent over draperies or carnations, finiſh the under parts firſt, then paint your lace over with pure white, and ſhade with the firſt colour.

Gold Lace.——Dead colour with ochre, and finiſh with Dutch Pink and Red Lead.

Silver Lace.——Blue, Black and White, finiſhed with pure White.

Pearls.—White and a little Blue for the dead-colour, ſhade with light Blue; the ſpeck of light in the middle with pure white, and a little yellow tranſparent teint on the ſhadow ſide to round them.

Diamonds.——Lampblack, the lights touched with pure white. All other jewels are painted in the ſame manner, only changing the dead-colour.

OF CRAYON DRAWINGS.

The following article will furniſh much information in the manner of uſing crayons, which may with propriety be adopted in drawings, intended afterwards to be finiſhed by paſſing a colour over them with chalks; to that article therefore we refer.

The procedure, in this inſtance, is only by preparing the maſſes of light and ſhade with crayons, either lightly touched with the finger, or more accurately defined with a ſtump, according to the ſize of the ſubject. The drawing being thus inſerted in proper colours, the chalks (chiefly red and black) are very neatly ſtippled into every ſpeck, or interſtice, agreeable to the colour of the part, i. e. uſing red chalk, where the fleſh, for inſtance, inclines to red, and black chalk in the ſhadows, or the parts verging to blue, &c.

In working ſome ſubjects, it is a good way to ſcrape a little powder off each crayon that may be requiſite, and to lay the ſeveral little heaps of colour in order on white paper; then (the outlines being previouſly drawn) with ſeveral ſmall rolls of paper carefully made, rub in the colours; and finiſh with chalks.

Stumps made of kid-leather (gloves, if not ſoiled in that part, ſerve very well) rolled up tightly, will anſwer the purpoſe yet better. Some uſe ſtubbed camel's-hair pencils.

Several crayons made of earths, when thoroughly dried, then gradually warmed, or rather heated, and dipped into linſeed oil till ſaturated, may be ſharpened to a very fine point; and the lines drawn by them, will not be injured without violence. Perhaps, by judicious experiments, a complete ſet might be compoſed.

OF CRAYONS.

The perfection of crayons conſiſts much in their being kindly tempered; for it is impoſſible to execute a brilliant picture with them if they are not; on which account great care ſhould be uſed in forming them, to prevent their being hard.——We have already forbid white-lead in their compoſition, becauſe it will unavoidably turn black, which white chalk, tobacco-pipe-clay, or even common whiting, well waſhed, will not do.

Whether a painter works with oil-colours, water-colours, or crayons, the grand object of his purſuit is ſtill the ſame:——a juſt imitation of nature. But each ſpecies has its peculiar rules and methods. Painting with crayons requires, in many reſpects, a treatment different from painting in oil; becauſe colours uſed dry are generally warmer than when wet with oil.

The proper paper for crayons is a ſtrong paper, either brown or blue, the thicker the better, if not too coarſe and knotty. The knots ſhould be levelled with a penknife, or by hard rubbing; then paſte the paper very ſmooth on a linen cloth, previouſly ſtrained; but it is by ſome reckoned moſt eligible to delay paſting the paper till the ſubject is dead-coloured. The method of doing this is, by laying the paper thus dead-coloured on its face, on a ſmooth table, and paſting the back of the paper; the frame, with the ſtrained cloth, muſt then be laid on the paſted ſide of the paper, after which turn the painted ſide uppermoſt, and lay a piece of clean paper on it to prevent injury; this done, it may be ſtroked gently with the hand, by which means all the air between the cloth and the paper will be forced out.

Sitting, with a box of crayons in the lap, is the moſt convenient poſture to paint in.

PROGRESS OF A PORTRAIT.

The features of the face being correctly drawn with chalks, take a crayon of pure carmine, and carefully draw the noſtril and edge of the noſe next the ſhadow, then, with the fainteſt carmine teint, broadly lay in the higheſt light upon the noſe and forehead. Proceed gradually with a ſecond teint, and the ſucceeding, to the ſhadows, which muſt be covered brilliant, enriched with lake, carmine, and deep green. This method will, at firſt, offenſively ſtrike the eye, from its crude appearance, but will be a good foundation to produce a pleaſing effect in finiſhing, colours being much more eaſily ſullied, when too bright, than raiſed to brilliancy. The pearly teints of fine complexions muſt be imitated with blue verditer and white: but if the parts of a face where thoſe teints appear, are in ſhadow, crayons compoſed of black and white muſt be ſubſtituted.

Though all the face ſhould be laid in as brilliant as poſſible, yet each part ſhould be kept in its proper relation of tone and colour to the others.

Touch in the eyes with a crayon inclined to the carmine teint, brilliant, and not loaded with colour, but lightly: incline the light of the eye very much to a blue caſt, cautiouſly avoiding a ſtaring white; preſerving a broad ſhadow occaſioned by the eye-laſh. Avoid a heavy teint in the eye-brows; treat them like a broad, glowing ſhadow, on which afterwards the hairs of the brow are to be painted, by which method the former teints will ſhew through, and produce a pleaſing effect.

Begin the lips with carmine and lake; the ſtrong vermilion teints ſhould be inſerted afterwards. Mark the corner of the mouth with carmine, brown-ochre, and greens, intermixed. If the hair is dark, preſerve much of lake and deep carmine therein; this may be eaſily overpowered by the warmer hair teints, which will produce a rich effect when finiſhed.

Having dead-coloured the head, ſweeten the whole together, by rubbing it over with the finger paſſed very lightly, beginning at the ſtrongeſt light on the forehead, uniting it with the next teint, and ſo on till the whole is ſweetened together, often wiping the finger, to prevent the colours being ſullied. Be cautious not to ſmooth or ſweeten a picture too often, becauſe it will have more the appearance of a drawing than a painting. To avoid this, repleniſh the picture with crayon whereever, and as often, as neceſſary.

When the head is ſomewhat advanced, let the background be laid in, which muſt be treated in a different manner, covering it as thin as poſſible. Near the face the paper ſhould be almoſt free from colour, for this will do great ſervice to the head by its thinneſs. In the back-ground no crayon that has whiting in its compoſition ſhould be uſed, but chiefly ſuch as are leaſt adulterated. The ground being thin next the hair, will give an opportunity of painting the edges of the hair in a light manner when finiſhing.

The face, hair, and back-ground being covered, carefully view the whole at ſome diſtance, remarking what parts are too light, and what too dark, being particularly attentive to white or chalky appearances, which muſt be ſubdued with lake and carmine.

The next ſtep is to complete the back-ground and the hair; as the duſt, in painting theſe, will fall on the face, and would much injure it if that was completed firſt. From thence proceed to the forehead, finiſhing downward till the whole picture is completed.

In painting the forehead the laſt time, begin with the moſt faint vermilion teint, in the ſame place where the faint carmine was firſt laid, keeping it broad. In the next ſhade work in ſome light blue teints, intermixing with them ſomewhat deeper vermilion teints, melting them into one another. Some light yellows may alſo be uſed, but ſparingly; toward the roots of the hair, ſtrong verditer teints, intermixed with greens, will be of uſe. Pearly teints, compoſed of verditer and white, are to be preſerved beneath the eyes, under the noſe, and on the temples; beneath the lips, teints of this kind are proper, mixing them with the light greens and vermilion.

In finiſhing the cheeks, let lake clear them from any duſt contracted from the other crayons; then, with the lake intermix bright vermilion; and laſt of all (if the ſubject ſhould require it), a few touches of orange-coloured crayon, but with extreme caution; after this, ſweeten that part with the finger as little as poſſible, for fear of producing a heavy effect. The beauty of a crayon picture conſiſts in one colour ſhewing itſelf through, or rather between another; this being the only method of imitating beautiful complexions.

The eye is the moſt difficult feature to execute in crayons, as every part muſt be expreſſed with the utmoſt nicety, to appear finiſhed; at the ſame time that a painter muſt preſerve its breadth, while particularizing the parts. To accompliſh this, it will be a good general rule to uſe the crayon in ſweetening as much, and the finger as little, as poſſible. When a point to touch a ſmall part with, is wanted, we may break off a little of a crayon againſt the box, which will produce a corner. To dark eye-laſhes, uſe ſome of the carmine and brown ochre, and the crayon of carmine and black; and with theſe touch the iris of the eye (if brown or hazel). Red teints of vermilion, carmine, and lake, will execute the corners of the eye properly; but if the eye-lids are too red, they will have a diſagreeable appearance. The pupil of the eye muſt be made of lampblack; between this and the lower part of the iris, the light will catch very ſtrong, but it muſt not be made ſudden, but be gently diffuſed round the pupil till loſt in ſhade. When the eye-balls are ſufficiently prepared, the ſhining ſpeck muſt be made with a pure white crayon, firſt broken to a point, and then laid on firm; but if defective in neatneſs, corrected with a pin, taking off the redundant parts.

The difficulty, with reſpect to the noſe, is to preſerve the lines properly determined, at the ſame time ſo artfully blended into the cheek, as to expreſs its projection, and yet no real line to be perceptible on cloſe examination. In ſome circumſtances it ſhould be quite blended with the cheek, which appears behind it; and determined entirely with a ſlight touch of red chalk. The ſhadow cauſed by the noſe is generally the darkeſt in the face, partaking of no reflection from ſurrounding parts. Carmine and brown ochre, carmine and black, and ſuch brilliant crayons will compoſe it beſt.

Having prepared the lips with ſtrong lake and carmine, &c. with theſe colours, make them completely correct, and, when finiſhing, introduce vermilions, but with great caution, as they are extremely predominant.

In colouring the neck, preſerve the ſtem of a pearly hue, and the light not ſo ſtrong as on the cheſt. If any part of the breaſt appears, its tranſparency muſt be expreſſed by pearly teints, but the upper part of the cheſt ſhould be coloured with beautiful vermilions delicately blended.

It is evident, that the foregoing principles are applicable only to the fineſt complexions; it would be abſurd, to trait the portrait of a ſea-officer with tranſparent blues and pearly teints. A variation of colours, according to the ſubject, is indiſpenſable; but not difficult to whoever underſtands what has been already hinted. Crayons uſually appear to greateſt advantage, in the tender blendings of their teints, in female countenances: the warmer and bolder colours ſucceed beſt in oil.

⁂ We have been more particular in noticing the *places* of the colours, becauſe the ſame rules apply in uſing oil-colours; on which ſubject we ſhall not repeat them.

OF DRAPERY IN CRAYONS.

Dark blue, purple, black, pink, and all kind of red draperies, ſhould be firſt tinged with carmine, which will render the colours much more brilliant than any other method; over this ſhould be laid the middle teint, except the maſſes of dark ſhadow, which may be laid on deep.

With the light and dark teints, the ſmaller parts are to be made with freedom, executing, as much with the crayon, and as little with the finger as poſſible: in each fold touching the laſt ſtroke with the crayon, which ſtroke the finger muſt never touch. In reflections, the ſimple touch of the crayon will be too harſh, therefore, fingering will be neceſſary. With reſpect to reflections; in general, they muſt always partake of the ſame colour as the object reflecting; but in the caſe of ſingle figures, of whatever colour the drapery is, the reflection on the face muſt partake thereof, otherwiſe the picture, like paintings on glaſs, will have but a gaudy effect.

Linen, lace, fur, &c. ſhould be touched ſpiritedly with the crayon, fingering very little, except the latter; and the laſt touches, even of this, ſhould be executed by the crayon, without ſweetening with the finger.

The coat of crayons ſhould be but thin on the ſhadows, but in the lights a body of colour will contribute to force.

OF PAINTING ON GLASS, OR BACK-PAINTING.

This manner of painting is executed with great facility; it gives all the ſoftneſs that can be deſired, and is eaſy to work; there are no outlines to draw, nor ſhadows to inſert, but the colours are put on without the trouble of either.

The prints for this purpoſe are done in mezzotinto, but many of thoſe well-finiſhed, engraved in the manner of chalks, are very proper; for their ſhadows being blended together, when rubbed on the glaſs, appear ſoft and united as drawings in Indian ink.

Such prints are to have their margin cut off; then on a piece of fine crown-glaſs, very clean, the ſize of the print, and free from knots and ſcratches, lay ſome Venice turpentine on one ſide, quite thin and ſmooth, with a painter's bruſh. Lay the print flat in water; when thoroughly wetted (which requires four-and-twenty hours for ſome ſorts of paper, but other ſorts are ready in two hours), take it carefully out, and lay it between dry papers, that the ſuperfluous water may be abſorbed.

Next, lay the damp print flat on a table, with its face uppermoſt; then, holding the glaſs over it, without ſuffering the turpentine to touch it till it is exactly even with the print, gently preſs the glaſs down in ſeveral parts; and turning it, preſs the print with your fingers, drawing them from the centre to the edges, till every part is quite ſmooth, and free from bliſters.

When this is done, wet the back of your print with a ſponge, till the paper will come off with your fingers; then rub it gently, and the white paper will roll off, only the ink which formed the impreſſion remaining. When dry, with a camel's-hair pencil dipped in oil of turpentine, wet it all over, and it will be perfectly tranſparent, and fit for painting on.

A ſheet of white paper placed behind, will contribute to its tranſparency.

Lay the lighter colours firſt on the light parts of your print, and the darker over the ſhadows; and, having once laid on the brighter colours, it is not material if the darker ſorts are laid a little over them; for the firſt colour will hide thoſe laid on afterwards.

The glaſs, when painted, muſt ſtand three or four days to dry, and be carefully covered from duſt.

The proper colours are thoſe uſed in oil.

Some years ago, the ingenious Mr. Vispre exhibited a number of paintings on glaſs; the ſubjects were fruit, flowers, &c. many of which were excellent. As in this kind of Painting the lights muſt be firſt inſerted, the pictures are apt to acquire a coldneſs; which is evident in the performances of thoſe who are not perfect in the principles of their art. This muſt be guarded againſt, and care taken to give ſpirit to the pencil; otherwiſe, the ſmoothneſs of the glaſs will impart a tameneſs to the picture.

OF PAINTING IN OIL.

Notwithſtanding the predilection of many perſons for pictures in miniature, or in crayons, there are ſcarce any who are not ſenſible of the ſuperiority of oil pictures: their more accurate colouring, and greater force, as well as their ſervices in ſubjects of conſiderable dimenſions, render them principal objects of attention.

Of the CLOTHS neceſſary for this kind of painting, we have treated already: as alſo of the pencils, or tools, the pallette and pallette-knife, &c. ſee theſe articles before.

To theſe utenſils moſt painters add, what they term a mall-ſtick; which is a ſlender rod, or ſtick, at one end of which is tied a ball of ſoft rag, cotton, &c. to prevent bruiſing, or hurting the picture, againſt which it reſts. This ſtick is held in the left hand, and its uſe is to ſupport the right hand while at work, keeping it ſteady and firm: ~~but many artiſts who poſſeſs command~~ and freedom of hand, decline the mall-ſtick as a bad cuſtom.

EASELS are of various forms and contrivances, but generally compoſed of three uprights or legs, the longeſt behind. In the two which are in front are a number of holes, correſponding in height to their oppoſites in each leg, ſo that when a peg is placed in them, whatever is laid on theſe pegs, is kept even. It is uſual to place a ſlight piece of board (termed a ſhelf) on theſe pegs to ſupport ſmall pictures.

The colours proper for painting in oil, are uſually kept in the colour-ſhops in bladders, at certain prices; and this is the beſt method of purchaſing ſmall quantities of them, except ultramarine, carmine, and vermilion, which ſhould be bought in powder, as in that ſtate they will be beſt preſerved: the leaſt touch of theſe will give the picture a caſt: mix up no more of theſe colours than you want for preſent uſe, which muſt be with a drop or two of nut-oil on your pallette, with your pallette-knife.

To get the colour out of the bladders, prick a hole in the ſide of each, and preſs it till you have ſufficient on your pallette for preſent uſe; as what remains will dry and ſkin over, and ſo become uſeleſs.

A great variety of colours are uſed in oil: the following are thoſe moſt frequently ſelected:

Whites. Flake White, Nottingham.

Yellows. Yellow Ochre, Naples Yellow, &c.

Reds. Carmine, Lake, Indian Red, Light Red, Vermilion, &c.

Greens. Terra-verte: greens are uſually compoſitions.

Browns. Cologne-earth, Brown-Pink, Umber, raw and burnt.

Blues. Pruſſian-blue, Ultramarine, Terra di Sienna.

Blacks. Blue-black, Ivory-black.

Purples, are compoſitions.

To Set a Pallette.

A quantity of colour being ſqueezed out of its bladder, on the centre of the pallette, work it into a proper form (with the addition of what oil is requiſite) by the pallette-knife, and tranſplace it into its ſtation on the upper part of the pallette; beginning with the lighter colour,

placed

placed next the hand. From theſe originals, compoſe row of ſecondary teints, by mixing them together in ſuch proportion as appears moſt likely to ſuit the ſubject to be treated. A third row, ſtill nearer to the ſubject, may eaſily be formed from the former.

To be ſomewhat more particular: We ſuppoſe the original colours placed in their order on the upper part of the pallette: To compoſe a ſecond row of colours; take, for example, Lake and Naples yellow, to theſe we imagine white to be added; this compoſition we place in the ſecond row, and ſo of the reſt. If we wiſh for a lighter teint of the ſame colours, this is produced by an addition of white; or perhaps we want a red ſomewhat different, varying to light red, or to vermilion; theſe united, form a compound, admitted lower on the pallette: or, this ſecondary colour, inſtead of red, requires yellow, or a different kind of yellow; or, in ſhort, any other colour which may be a departure from the firſt mixture. This combination is termed *breaking* the colours: its uſe is, to prevent glare and rawneſs, and its judicious exerciſe is a very principal token of a maſterly hand.

We may here obſerve that nature never preſents a pure, unmixed, ſtrong, colour of any caſt: but every colour has an inclination to, or a tinge of, ſome other. A blue ſky ſeems at firſt an exception, yet is not ſo in fact; nor the colour of the ſea, nor the green of a field; for an innumerable variety of lights, reflexes, &c. are perpetually playing upon it, and thereby diverſifying, debaſing, and confuſing the original colour. Even draperies vary in the colours of their lights and ſhades: the yellow light of the ſun, the red light of a fire, a white light, &c. alter their appearances: and the deprivation of light in the ſhades, as the parts are more or leſs retired, is too obvious to need explanation; yet, even ſhadows are altered by reflexions from their neighbours.

It is evident, from this mode of reaſoning, that to ſet a pallette well, requires no mean ſkill; and perhaps, if thoſe who conſider it as labour loſt were to beſtow more attention to it, their pictures would not fare the worſe; eſpecially in ſubjects which require cleanneſs of teint.

PROGRESS OF A PICTURE.

Heads muſt be treated agreeable to the principles laid down in the article Crayons; we mean as to placing the teints, blues, reds, &c. and to that we refer.

We ſuppoſe this picture to repreſent a figure.

Firſt, ſketch the outline, attitude, &c. of the figure with white chalk, then more correctly with a thin tranſparent colour, lake for inſtance, till it is to your mind. Proceed next to lay in the larger parts with their proper colours, lights and ſhades: by degrees producing an effect in the whole. This may be called the ſcheme, or plan for a picture; and, like other plans, if well laid, will greatly facilitate the remaining operations. The picture being thus dead-coloured, affords an opportunity of comparing its colours, their relations and effects. In the progreſs of the piece, ſome muſt be kept down, others heightened; ſome muſt tend more to red, to yellow, to green, &c. in order to introduce an union and harmony: thus far may be called a ſecond plan. There remains to finiſh it, to impart force and relief where wanted, and freſhneſs of teint, to the carnations, &c. to introduce accurate keeping; and, in general, where a picture has been taken pains with, a few ſmart touches to conceal the effect of that labour.

It appears from hence, that very little ſtreſs can be laid on any univerſal rule of procedure in painting a picture; and, in fact, ſcarce any two maſters obſerve the ſame method: they obey their imaginations, or their eyes, while at work, and, in the end, attain much the ſame ſucceſs as if they had followed a recipe ever ſo punctually.

There is in ſome perſons a ſtrange predilection for ſmooth pictures in oil; this, however, is far from being meritorious, unleſs a picture be very ſmall: but in larger pieces a bold and free pencil ſhews to advantage, eſpecially in the lights, in the ſmart touches, and firm markings and drawing.

The ſhadows, if large, may approximate nearly to the ſame tone according to their ſituations, and may be thin of colour; but the lights ſhould be diſtinct, bold, ſpirited, and will not ſuffer, even if loaded with colour; on the contrary, it will contribute to durability.

As a picture is generally intended to be viewed at a diſtance, the artiſt ſhould frequently conſider his performance at, or near a ſimilar ſituation; ſince whatever loſes its effect at that diſtance, however neatly executed, is labour loſt.

If a teint different from what are on the pallette, is wanted while at work on a picture, it is better to mingle the colours proper to compoſe it on the pallette with the knife, than with a pencil.

To uſe only one pencil to one colour, promotes cleanneſs and freſhneſs of the colours; too much mixing, teaſes and injures them.

For ſome hints already given on the uſe of oil colours, we refer to the Introduction, page 13.

To paint LANDSCAPES in oil, the general way is, to begin about the centre of the piece; the ſky firſt; and to advance from the diſtances to the fore-ground. Whatever forms the back-ground to an object, ſhould be treated before the object itſelf; otherwiſe, much uſeleſs trouble will be occaſioned by painting round it.

The principles of COLOURING, as a branch of art, will occaſion us to revert to ſome particulars of this ſubject. [*Vide the* DICTIONARY *of* TERMS, *&c.*]

We remark, that in general, colours look more brilliant while wet with oil, than when they are dry; a little obſervation will accuſtom the ſtudent to this circumſtance, and to proper allowances on account of it.

It is uſually the too great quantity of oil (eſpecially of the groſſer kinds) which occaſions the decay of colours: and it is obſervable, that pictures generally begin to fade in the darker parts, and in the glazings, where the colour is thin; the lights maintaining themſelves, long after thoſe parts are obliterated.

To know when an oil-picture is dry, breathe firmly upon it; if it takes the breath, it is ſafe. It is proper to let the firſt coat of colour be thoroughly dry, before a ſecond is applied: this ſhould be carefully attended to in winter.

The pencils, when done with, ſhould be cleaned by ſpirits, or oil, of turpentine: or, if meant to be laid by for a time, they may be waſhed with ſoap. The pallette ſhould be conſtantly cleaned.

OF CLEANING PICTURES.

Water made pretty hot, and applied with a ſponge, will take off many of the common varniſhes; to which ſoap may be added, but not uſed too freely. Oil of olives, or butter, will ſometimes remove ſpots that reſiſt ſoap and water, as they are great diſſolvers of pitch and roſin. Pearl-aſhes, diſſolved in water, is very effectual in removing many foulneſſes; but it muſt be uſed with great caution; for ſhould it come immediately to the colours, and remain on the picture any time, it might injure it. It may be uſed ſtronger or weaker as required. Spirits of wine will diſſolve many gums, and muſt be uſed with no leſs caution than the pearl-aſh water.

To prepare the pearl and wood-aſh ley, uſed in cleaning pictures, let an ounce be diſſolved in a pint of water, to be ſtirred frequently for half a day; then to be decanted from the ſettlings.

N. B. This mixture is ſaid to enliven the Brazil-waſh.

To make a ſtronger ley of the ſame, let two pounds of wood-aſhes and three quarts of water be managed as juſt directed, and evaporated (or even boiled) to one quart, or a leſs quantity, as you find it acrid to your taſte. A ſtrong ley is made by pouring hot water on a quantity of aſhes; and when it has filtered through them, collect it for uſe. Theſe leys are to be uſed warm with a ſponge, and with the caution juſt directed. When thick ſpots are not eaſily removed, a ſtrong ſoap-lather may be of uſe, not ſuffering it to touch any part of the picture but the ſpot it is to be engaged with.

For uſing ſpirits of wine and other diſſolvents, the picture is to be laid on a table, and flooded with the liquor, or well dabbed with a ſponge, ſo as to keep the picture very moiſt. Add freſh ley, &c. as wanted, then with cold water waſh off the whole.

All diſſolvents muſt be waſhed off with plenty of water, and ſhould it be neceſſary to uſe any of them again, take care that the painting is quite dry; this muſt be attended to at every repetition.

All ſpots, &c. of dirt are attached to a picture, either before it is varniſhed, or during its being varniſhed (in which caſe they dry with the varniſh), or after the varniſh is dry. If the latter, plenty of warm water generally ſucceeds; but if it is damaged while varniſhing, or before that operation, the coat of varniſh muſt be removed; then the ſpot cleaned, and the whole picture be re-varniſhed.

It appears from this obſervation, that it is of conſequence to ſet pictures, while drying, in a place free from duſt, &c. ſince whatever dries with the colours cannot be removed.

It ſometimes happens that a picture grows dull, and obſcure, and it may be neceſſary to re-varniſh it; this may be very ſafely done, after inſpecting whether the firſt varniſh be clean, &c.

OF TRANSFERRING PICTURES.

The art of removing paintings in oil, from the cloths on which they are originally done, and transferring them to new ones, is of great uſe. The method is as follows:

Let the decayed picture be cleanſed of all greaſe that may be on its ſurface, by rubbing it very gently with crumb of ſtale bread, and then wiping it with a very fine ſoft linen cloth. It muſt then be laid, the face downwards, on a ſmooth table covered with fan-paper, or India paper; and the cloth on the back muſt be well ſoaked with boiling water, till perfectly ſoft and pliable. Turn the picture face upwards, and having ſtretched it evenly on the table, pin it down with nails at the edges. Having melted a quantity of glue, and ſtrained it through a flannel cloth, ſpread part of it on a linen cloth of the ſize of the painting; when this is ſet, lay another coat over it; when this is become ſtiff, ſpread ſome of the glue, moderately heated, over the face of the picture, and lay over it, in the eveneſt manner, the linen cloth already prepared, and nail it down to the picture and table. Then expoſe the whole to the heat of the ſun, in a place ſecure from rain, till the glue be perfectly dry and hard; when this is the caſe, remove the picture and linen cloth from the table. Turn the picture with the face downwards, and let it be ſtretched and nailed to the table as before; then raiſe round its edge a border of wax as in biting of copper-plates, into which pour a corroding fluid, as oil of vitriol, aqua-fortis, or ſpirit of ſalt; but the laſt is to be preferred: dilute either of theſe with water to ſuch a degree, that they may deſtroy the threads of the original canvaſs or cloth of the picture, without diſcolouring it. When the corroding fluid has anſwered this purpoſe, drain it off, and waſh away the remaining part by quantities of freſh water. The threads of the cloth muſt be then carefully picked out till the whole be taken away. The reverſe ſurface of the painting, being thus wholly freed from the old cloth, muſt be well waſhed with water, and left to dry. In the mean time, prepare a new piece of canvaſs of the ſize of the painting; and having ſpread ſome hot glue, purified as before, and melted with a little brandy or ſpirit of wine, over the reverſe of the painting, lay the new canvaſs evenly upon it, while the glue is hot, and compreſs them together with thick plates of lead, or flat pieces of poliſhed marble. When the glue is ſet, remove theſe weights, let the cloth remain till the glue is become perfectly dry and hard. Then the whole muſt be turned the other ſide upwards, and the border of wax being replaced, the linen cloth on the face of the painting muſt be deſtroyed by means of the corroding fluid: particular care is neceſſary in this part of the operation; becauſe the face of the painting is defended only by the coat of glue which cemented the linen cloth to it. The painting muſt then be freed from the glue by waſhing it with hot water. The painting may afterwards be varniſhed, and if the operation be well conducted, it will be transferred to the new cloth in a perfect ſtate.

When the painting is originally on wood, the ſurface of it muſt be covered with a linen cloth, cemented to it by means of glue, as already directed. A proper table being then provided, and overſpread with a blanket, or thinner woollen cloth, laid on in ſeveral doubles; the painting muſt be laid upon it, the face downwards, and fixed ſteady; the board or wood on which it was done, muſt then be planed away, till the ſhell remains as thin as it can be made, without damaging the paint under it. The proceſs is afterwards the ſame as already given.

When a picture is by accident torn, or otherwiſe injured, it is repaired, by placing the ſeparated parts as nearly in their firſt ſtate as poſſible, then attaching, by a ſtrong glue, a piece of cloth, of a proper ſhape and ſize, to which the threads of the torn parts firmly adhering, retain their ſituations. The place in the picture where the rent is, muſt then be very exactly coloured as before, ſo as effectually to conceal the damage.

When a freſh cloth is applied behind a picture, to cover the back throughout, and to ſtrengthen the original canvaſs, it is termed, lining a picture, and very much contributes to its preſervation; eſpecially, if the canvaſs be ancient, or thin in its ſubſtance.

OF ETCHING.

This is one branch of the art of engraving, and poſſeſſes ſome qualities in which it is ſuperior to others, being executed with the utmoſt eaſe and freedom; and when well managed, expreſſing many ſubjects with great truth and character.

The firſt preparation for etching, is to lay a ground (vide GROUND in the COMPENDIUM of COLOURS) over the plate, which operation is thus performed.

At the moſt convenient part of the plate, as well for holding it, as for the work which is to be executed on it, is tightly fixed a hand-vice; then the plate is heated, till the copper ſhews a ſmall change of colour; or, till the back part of the plate, being ſpit upon, rejects the ſpittle. The ball of ground, which is tied in a thin covering of ſilk, is now paſſed gently over the plate ſo as to diſtribute the ground evenly to all parts, the heat of the plate melting it through the ſilk: Then with the dabber, which is nothing more than a ſmall quantity of cotton tied in ſilk, the ground is beat, or dabbed, to a perfect thinneſs and evenneſs (in this part of the buſineſs much addreſs is required, ſince, if the ground when finiſhed, is thicker in ſome places than in others, it is very deceptive); then ſmoked till thoroughly black, for the clearer diſcerning the ſtrokes of the etching.

A ſmall wax taper, twiſted ſo as to bring together four or five, or more of its wicks, is the moſt convenient candle to ſmoke with; but any will ſerve.

The plate muſt be perfectly clean and free from greaſe, as greaſy ſpots, &c. prevent the ground from holding in thoſe parts. To clean them, ſcrape a little whiting on the plate, and wipe it off with a clean rag.

While the plate is cooling, after the ground is laid, rub the back of your print, tracing, or drawing, all over with the ſcrapings of red chalk, or flake white, or black-lead powder, &c. Then place the coloured ſide upon the plate, making it faſt at each corner with ſoft wax. Lay the etching-board under your hand, to prevent bruiſing the ground; and with a blunt etching-needle trace lightly the outlines and breadths of the ſhadows, till the marks of them appear on the ground; which you muſt take care not to penetrate by tracing too heavily.

It will be neceſſary now and then to lift up one corner of the tracing, and examine whether every part be traced before you take it entirely off; as it will then be extremely difficult to replace it in its former poſition.

Having completed the tracing, the off-track, or drawing traced, is removed; and the ſubject is ready for etching.

The principles of etching are very eaſily attained by proficients in deſign, ſince it is little more than drawing in ſtrokes with a point, on a plate, what is otherwiſe drawn with a pen, pencil, &c. on paper.

The etching-board (by ſome termed a bridge) is a thin piece of board, generally mahogany, of a proper length and width, raiſed by ſmall ſupports at each end, to a convenient height for the hand to reſt on it.

The points or needles are almoſt ſimilar to ſewing needles, but ſtronger, and are inſerted into handles four or five inches long.

The beſt way to begin a ſubject, is by forming the outlines very carefully, then (beginning firſt in the darkeſt places) inſerting the ſhadows.

Lines drawn in etching may be croſſed by others, if wanted.

Two lines drawn by the ſide of each other cloſely, will unite into one when biting, and thereby become of great breadth and colour: this mode is very uſeful for dark fore-grounds in landſcape, and ſometimes has a good effect in architecture, &c. but the uſe of etching in hiſtorical ſubjects, is chiefly to prepare the figures for the graver.

The characteriſtics of etching, are, a certain roughneſs (compared with performances of the graver) which does not ſuit gloſſy and ſhining objects, but which applies with good effect to coarſer parts; ſuch as, in landſcape, the barks of trees, the broken, and looſer touches of fore-grounds, &c. In architecture it repreſents very happily the ravages of time in old buildings, mouldering walls, &c. Another characteriſtic of etching is its freedom, for which reaſon, it ſuits well the leaves of trees, light clouds, &c. and beſide theſe properties, it is of great ſervice where a true, even, and uniform colour is wanted, as it is not only much quicker, but alſo more certain than graving in general. Hence it ſuits the blue parts of ſkies, the even teints of (new) architecture, back-grounds to portraits, &c. which are conducted by a parallel-ruler.

It is evident from the ſervices required, that the points to be uſed, muſt vary in their fineneſs, ſome lines being broad, others very thin. To whet a point to its true bias, free from angular projections, requires time and practice.

The plate being etched, the next proceſs is to excavate the lines drawn, by means of aqua-fortis, which operation is termed biting.

For the aqua-fortis, ſee that article in the COMPENDIUM of COLOURS. Spirits of nitre is the beſt kind.

DIRECTIONS FOR BITING.

Firſt, examine your work carefully, that nothing be omitted; if any ſcratches appear on the ground, or miſtakes be committed in the etching, they are to be ſtopped out; which is done by covering them with a mixture of lampblack and varniſh, laid on with a pencil, which, when dry, will reſiſt the aqua-fortis. But it is ſometimes beſt to ſtop out theſe, as they occur in the courſe of the work, for by this means they will be leſs liable to eſcape your notice; and when the varniſh is dry, you may etch over it, if required.

The next thing is, to ſurround the work with a rim or border of ſoft wax, about half an inch high, forming the wax into a ſpout at one corner, to pour off the aqua-fortis: And that it may not run out at any other part, take care to lay the wax cloſe and firm to the plate.

Let the aqua-fortis continue on the plate a ſhort time, wiping off the bubbles, as they riſe, with a feather, which may remain on the plate while it is biting; after which take it off, and waſh the plate carefully with fair water; then let it dry, and by ſcraping off part of the ground from the fainteſt part of the work, try if it be ſufficiently bitten; and if not, ſtop out the part you have tried with lampblack and varniſh; and when that is dry, pour on the aqua-fortis again.

When the faint parts of your work are bitten enough, ſtop them out, and proceed to bite the ſtronger parts, ſtopping them out as occaſion requires, till the whole work is ſufficiently bitten: Then warm the plate, and take off the ſoft wax; after which, heat the plate till the ground melts, pour on a little oil, and wipe the whole off with linen rag. When the ground is taken off, rub the work well with the oil-rubber, and wipe the plate clean; then proceed to finiſh it with the graver, if it be a ſubject which requires it.

The wax for the border is made by mixing with a pound of bees-wax, one quarter, or one third of a pound of Burgundy pitch, to ſoften it. As for any colour added to it, it is uſeleſs.

It is to be obſerved, that in biting a plate, much attention is required. If a plate be under-bitten, *i. e.* if the parts have not attained their proper colour, there is uſually no remedy, but by following every line with the graver, in order to blacken it: as on the other hand, if very much over-bitten, a plate cannot be rendered neat and delicate, let never ſo much time and ſkill be waſted on it. If bitten but little above the colour wanted, a few ſtrokes of the burniſher will lower it at pleaſure.

OF ENGRAVING STROKES.

The tools neceſſary for engraving are, the oil-rubber, burniſher, ſcraper, oil-ſtone, and needles, or points; alſo gravers, compaſſes, a ſand-bag, parallel ruler, &c.

Gravers are of two ſorts, ſquare and lozenge: ſeveral of each ſort ſhould be provided. The firſt is uſed in cutting the broader ſtrokes, the other for the fainter and more delicate. Gravers ſhould be in length five inches and a half, or thereabouts, the handle included.

The ſand-bag is uſed to lay the plate on, for the conveniency of turning it about to follow winding lines. The oil-ſtone muſt be of the Turkey ſort.

Great care is required to whet the graver nicely, particularly the belly; lay the two lower angles of the graver flat upon the ſtone, and rub them ſteadily till they are poliſhed like a mirror, and till the belly riſes gradually; ſo that, when you lay the graver flat upon the plate, you may juſt perceive the light under the point; otherwiſe it will dig into the copper, and it will be impoſſible to execute work with freedom. When the belly is whetted; to whet the face, place the flat part of the handle in the hollow of your hand, with the belly of the graver upwards, on a moderate ſlope, and rub the face on the ſtone, till it has an exceeding ſharp point, which you may try upon your thumb-nail. The oil-ſtone, while in uſe, muſt never be kept without oil.

For tempering the graver, if too hard, vide GRAVER.

Cut off that part of the handle which is on a line with the belly of the graver, to make that ſide flat.

Hold the handle in the hollow of the hand, and extend the fore-finger toward the point, reſting it on the back of the graver, that you may guide the tool with more eaſe.

Take care that your fingers do not interpoſe between the plate and the graver, but let the whole machine ſlide, as it were, along the plate; and truſt to the reſiſtance of the copper for its ſteadineſs. Delicacy of feeling, is a prime quality in a good engraver.

Let the table or board you work at, be firm and ſteady.

For ſtrait ſtrokes, let the plate lie flat on the table.

For circular or crooked ſtrokes, place the plate on the ſand bag, and hold the graver firm, moving your hand, or the plate, as you ſee convenient.

Learn to carry your hand with ſuch dexterity, that you may end your ſtroke as finely as you began it; and if you have occaſion to make one part deeper or blacker than another, do it by re-entering that ſtroke.

In the courſe of the work, ſcrape off the barb or roughneſs which ariſes, with the ſcraper; but be careful, in doing this, not to ſcratch the plate.

Miſtakes or ſcratches in the plate may be rubbed out with the burniſher, and the part cleared with the ſcraper; poliſh it again afterwards lightly with the burniſher.

When you wiſh to examine what work you have done, rub it with the oil-rubber, which, by filling the ſtrokes with black, will ſhew them, when the plate is wiped, to the beſt advantage. Too much oil-rubbing injures the finer work; as does (very materially) too much ſcraping.

Engraving in ſtrokes, or hatches, as it is the moſt ancient, ſo it is the moſt noble, manner of engraving: it requires moſt ſkill, affords moſt ſcope for judgment, and genius, as well as for manual dexterity; but is, accordingly, more difficult to execute in a maſterly and ſuperior manner.

It is evident, that any line drawn, may be croſſed by another line; or any number of lines, by a ſecond number of lines; but it is equally evident, that not every ſuch croſſing can be graceful. If it follows too nearly the courſe of the original lines, it will form, by its interſections, a number of areas, of too ſharp and diſagreeably lozenge ſhapes; if the firſt lines are croſſed at right angles, the areas formed will be ſo many ſquares, which, by poſſeſſing a kind of hardneſs in their appearance, apply only to certain ſubjects. The medium admits an infinity of degrees.

If we examine any (large) well executed print, we obſerve, in ſome places; (1) ſingle lines, or ſtrokes, of conſiderable length, according to the drawing; (2) lines croſſed at an agreeable lozenge; (3) lines croſſed at right angles, where a kind of obſcurity is wanted; (4) two lozenge lines, croſſed with a third, uſually much ſofter, and more tender than the two former, but following, or rather *attending* their courſe; (5) lines at right angles, croſſed by a third at a lozenge, to diveſt the ſquares of their hardneſs and ſtiffneſs; (6) lines at a conſiderable diſtance from each other, and of a firm colour, with a thin line between them; this is called interlining; (7) the ſame, ſometimes croſſed in the ſame manner; (8) round dots, in the fleſh; (9) long dots, for the ſame purpoſe; (10) long dots, croſſing each other; (11) thin lines croſſing lines of dots; (12) very thin lines, made by the dry point, in the lights, &c. and many other contrivances for producing variety. Theſe, applied according to the indications of the deſign, or the taſte and ſkill of the artiſt, impart to capital prints a richneſs and character, which no other manner of engraving can boaſt of; and which is yet further augmented, by a judicious introduction and mixture of etching, engraving, and dry point lines.

The dry point is ſo termed, becauſe uſed without a ground, conſequently not bitten; the burr, or barb, is ſcraped off carefully. It is ſtronger than an etching point, to ſuſtain greater preſſure.

It appears from this mode of reaſoning, that to attain to excellence in this ſtyle of engraving, is no eaſy matter; and indeed, of the many who are brought up to it, few arrive at ſuperior honours; or, if they attain ſkill in one branch (etching for inſtance), they fail in others: yet as much of the progreſs, even of the beſt plates, is little more than mechaniſm, and patience, abilities of all degrees are uſeful.

It is proper to caution thoſe inclined to attempt any of the branches of engraving, againſt a cramp poſture, or leaning the ſtomach againſt the table, or poring with their eyes too cloſe to the plate, &c. while at work. In very delicately finiſhed works, the artiſt always has recourſe to a magnifying glaſs; but as our readers will not undertake ſuch works, we proceed to

ENGRAVING IN CHALKS.

This ſpecies of engraving has of late very highly excited the public attention, and, indeed, has deſerved it, by the beauty of many ſpecimens it has produced.

The proceſs for preparing the plate, *i. e.* laying the ground, tracing, &c. is the ſame as before. The principles adopted in the etching, differ only, in that, inſtead of *lines*, the drawing, ſhadows, &c. are inſerted in *dots*, as freely as may be, yet carefully. The biting is the ſame; with this difference, that whereas, in biting lines, no two ſhould be ſuffered to unite, unleſs previouſly intended; in biting chalks (provided they do not by their union form a hard ſpot, or too conſiderable a black) this accident is not of equal conſequence, if the ſubject be large. In ſmall ſubjects, the more delicate and important parts ſhould not be coloured in the etching, but wholly inſerted with the graver; being leſs hazardous and more accurate.

When the parts of a ſubject which were intended to be dark, have failed of their propoſed effect, they may be re-bitten, by the following proceſs (which applies to all kinds of etching, and is among the *ſecrets* of the ſuperior engravers): At a convenient part of the plate, being properly heated, melt a quantity of ground; then with a dabber, carefully by degrees, tranſplace as much as is neceſſary, to the part propoſed, by beating it gently, ſo that the ſurface only of the copper may be covered, and the hollows or excavations of the work may be free and clean. When this is cold, it may be re-bitten with aqua-fortis as before. It is frequently better not to ſmoke it, leſt the heat of the taper ſhould melt the ground into the work.

To clean ſtrokes engraved, uſe a little ſpirits of turpentine; if the dirt is of long ſtanding, ſoap lees poured on the plate, while heating, is very effectual.

N. B. This muſt be immediately waſhed off in plenty of cold water; and is too ſtrong for mezzotinto plates (eſpecially), unleſs very carefully uſed.

The plate bitten, and the ground removed, the effect remains to be worked up with the graver. For ſmall ſubjects, or ſuch as are to be neatly finiſhed, this is the only tool to be depended on. The beſt manner of preparing it is, by changing its ſituation in the handle, ſo that the belly part of it, which was lowermoſt, becomes uppermoſt; then, by turning the handle in the hand, the point acts on the copper from a greater elevation, which is preferable; as only dots, not ſtrokes, are required, the tool is, in this poſition, manageable with much greater facility and ſpeed.

This part of the progreſs of a plate conſiſts only in covering the copper with dots, in a manner lighter or heavier, proportionate to the colour required. When one covering of dots is ſcraped off, another muſt be inſerted, and ſo on; by this repetition, a proper grain, and the maſſes of ſhade are procured. This proceſs is tedious, but in return, requires no great ſkill in the operator; a little practice, and proper attention, attains the whole myſtery.

In larger ſubjects, or thoſe which are to be ſlighted, ſome perſons uſe tools of various ſorts, ſuch as wheels with ſingle or double rows of teeth, cradles reſembling a mezzotinto grounding tool (only made with teeth), and others conſtructed to their minds; but theſe tools, though more expeditious than the graver only, are ſeldom ſo accurate or pleaſing in effect.

Theſe kind of tools, and a variety of others (amounting in the whole, when a ſet is perfect, to near forty), are very much uſed in France, where the manner of engraving in chalks was firſt practiſed; they very frequently produce an effect more cloſely reſembling an original drawing in chalks than the Engliſh performances finiſhed ſolely with the graver; but, on the other hand, the neatneſs and accuracy, as well as a certain mellowneſs of ſtyle which diſtinguiſh Engliſh productions, are not only vaſtly ſuperior to thoſe of the French artiſts, but are univerſally allowed ſo to be in every country in Europe.

The chief merit of plates engraved in chalks is inſerted by the artiſt who finiſhes the ſubject. Care and attention is requiſite, and a good habit of deſign indiſpenſable; every requiſite in the manual practice is eaſily acquired.

The French have very well imitated drawings on blue paper, by uſing two plates, one of which printed the black chalk effect, the other the white chalk: on the ſame idea, chalk plates printed in black on blue paper, may afterwards be touched with white chalk to a very pleaſing effect.

OF MEZZOTINTO.

Mezzotinto is ſaid to have been firſt invented by prince RUPERT, about the year 1649, who took the hint from ſeeing a ſoldier file his ruſty muſquet; and Mr. Evelyn, in his hiſtory of Chalcography, gives us a head, performed by that prince, in this way; but Mr. Le Blond is ſaid to have introduced it moſt ſucceſsfully into practice.

The prince laid his grounds on the plate with a channelled roller; but one SHERWIN, about the ſame time, laid his grounds with a half-round file, which was preſſed down with a heavy piece of lead. Both theſe grounding tools have been laid aſide, for many years; and a hand-tool, called a cradle, reſembling a ſhoemaker's cutting-board knife, with a fine crenelling on the edge, was introduced by one Edial, a ſmith by trade, who afterwards became a *mezzotinto* printer.

As it is much eaſier to ſcrape or burniſh away parts of a dark ground correſponding with the outline of any deſign ſketched upon it, than to form ſhades upon a light ground, by an infinite number of hatches, ſtrokes, and points, which muſt all terminate with exactneſs on the outline, as well as differ in their force and manner, the method of ſcraping in *mezzotinto*, as it is called, becomes, conſequently, much more eaſy and expeditious, than any other manner of ENGRAVING. The inſtruments uſed in this kind of engraving are CRADLES, SCRAPERS, and BURNISHERS. The ſcrapers for delicate work are much like a ſurgeon's lancet in ſhape and fineneſs, but others are ſtronger.

To lay a ground, the cradle is to be paſſed forwards in the ſame direction; being kept as ſteady as poſſible, and preſſed upon with a moderate force, till the inſtrument has thus paſſed over the whole ſurface of the plate. This firſt courſe of grounding muſt be croſſed at right angles, on the ſame principles. New lines muſt then be drawn diagonally, and the cradle paſſed as before; when the firſt diagonal operation is performed, theſe lines muſt alſo be croſſed at right angles. The plate having undergone the action of the cradle, according to this diſpoſition, a ſecond courſe of cradling muſt be commenced: and the ſame muſt be repeated regularly, changing the direction of the lines made by the tool. When the whole of this operation is finiſhed, it is called *one turn*; but, in order to produce a very dark and uniform ground, the plate muſt undergo the repetition of all theſe operations many times.

When the plate is prepared with a ground, the ſketch muſt be chalked on it, by rubbing the paper on the backſide with chalk. It is alſo proper to overtrace it afterwards with black-lead or Indian ink, to ſecure the outlines. The ſcraping is performed, by paring or cutting away the grain of the ground in various degrees; ſo that none preſerves its original ſtate, except the touches of ſtrong ſhadow. The general manner of proceeding is like drawing with white upon black paper. The maſſes of light are firſt begun; and thoſe parts, which lighten upwards but are in ſhade below: the reflections are then touched, after which the plate is blackened with a printer's blacking-ball made of felt, in order to view the effect.

Obſerve always to begin with the ſtrongeſt lights.

OF

OF AQUA TINTA.

This manner of producing on copper the effect of a drawing waſhed in Biſtre, or Indian Ink, is altogether a modern invention; it was attempted about twenty-five or thirty years ago by Mr. P. SANDBY and Mr. DALTON, but failed of that ſucceſs it has ſince met with. The firſt perſon whoſe productions were not only imitations of drawings, but would print any conſiderable number of copies, was Monſ. LE PRINCE of Paris; whoſe early performances appeared in his "Modes et Uſages de Ruſſie." This gentleman by degrees improved his diſcovery, till at length, it was thought by the Honourable Mr. Grenville (brother to the earl of Warwick) a ſecret worth purchaſing at the expence of thirty guineas: This gentleman communicated the proceſs to Mr. P. SANDBY, whoſe attention and genius carried it to great excellence.

As it was impoſſible to prevent the inquiſitive eſſays of many ingenious engravers, who thought this article worth their acquiſition, ſo it has happened, that more ways than one of producing this effect have been diſcovered. Each perſon thinks his own method the ſuperior, and all ſtudiouſly conceal their principles; we may therefore claim a merit, in being the firſt, in England at leaſt, who publiſh the ſecret.

THE FIRST WAY we ſhall mention of producing on copper the effect of tinted drawings, is by grinding a quantity of ſulphur in oil, and with this mixture painting the plate; then, by placing the plate over a gentle fire, the vitriolic acid contained in the ſulphur is ſet at liberty,

berty, and acts as a corroſive on the copper, forming a colour lighter or deeper, in proportion to the heat of the fire, and the time of its expoſure to it.

THE SECOND WAY of producing the ſame effect is conceived on the well-known different affections of the ſame menſtruum to different metals; and proceeds thus: Saturate a quantity of aqua-fortis of a due ſtrength, with ſhreds of ſilver; this liquor poured on the copper, will quit the ſilver it contains, in order to act on the copper, to which it is more diſpoſed; the ſilver will precipitate in the form of a ſubtile powder, and thereby occaſion irregularities on the ſurface of the plate, which will hold the ink when printed.

Of theſe manners of procedure the firſt is very offenſive in its proceſs, the fumes of the compoſition being highly diſagreeable. The ſecond is chiefly applicable to very ſlender parts, and to add a colour to places which are not of importance ſufficient to require a freſh ground, or much trouble: Such as leaves of trees, light flying clouds, &c. as it does not poſſeſs much force, without great good fortune, or very cloſe attention.

A THIRD WAY proceeds on the principle, that minute interſtices, alternately black and white, will, when viewed at a little diſtance, produce the effect of all black, according to the tone to which they are adapted: therefore, whatever will ſo fix itſelf to the plate, as to prevent the action of aqua-fortis where it is in contact, and yet will permit the aqua-fortis to corrode all around it, will produce alternately blacks and whites. This was firſt attempted with roſin finely pulverized; but that was apt (if too fine) to form a coat, or ſuperficies when warmed, thereby reſiſting the menſtruum on all ſides. Sal ammoniac, pulverized with the roſin, was found to preſerve interſtices; but this applies only occaſionally.

There are ſeveral gums which poſſeſs nearly ſimilar properties; but the following appears ſuperior, and is excepting the change of gum juniper for gum copal) the method of Monſ. LE PRINCE.

Grind a ſufficient quantity of gum copal; divide it by ſifting, into three or four parcels at pleaſure, according to their reſpective fineneſs: the firſt powder ſerving for the lighter parts of the ſubject to be treated, ſuch as diſtances, ſky, &c. The ſecond for middle tints; the coarſer for fore-grounds, and other very dark places. To perform this, the ſieves muſt vary in their fineneſs. Sift on the plate a ſufficient quantity of the finer powder; the plate will now appear of an uniform white, unleſs cloſely examined, when the interſtices will be very diſcernible; heat the plate gently, till the gum changes from its white colour, and is ſo far melted as to fix on the plate, from which it is ſcarcely to be diſtinguiſhed by its colour. When cold, it is ready for receiving the aqua-fortis. Stop out the lights, &c. as in common biting.

When the biting is over (which does not laſt long to the fine powder), clean the plate by heating it, and apply a little oil if neceſſary. Thoſe parts which are of a juſt colour muſt then be ſecured by ſtopping them out, and the ſecond powder be treated as the firſt, and the coarſer powders, or rather grains of gum, as the ſecond.

It is neceſſary to have more powders than one, becauſe the hold it has of the copper will permit only a certain degree of action in the aqua-fortis. The groſſer the grains, the ſtronger hold they take of the copper; will bear more heat to fix them, and ſuffer more copper to be corroded away from around them: but then they would make very ſtaring whites, were not a ground previouſly laid by the others; or, if miſplaced in a ſubject, they greatly disfigure it.

N. B. Sometimes a finer tint may be laid over a coarſer to good advantage.

Sometimes a larger grain of whites may be procured, by melting the finer powders more than uſual, which, by ſpreading the gum, makes each grain cover a greater ſurface.

It is very poſſible that other manners may be practiſed, but this we venture to recommend as certain: It requires ſome patience, and facility with the pencil, to prepare the plate by ſtopping out, which operation is not only to be attended to at firſt to preſerve the whites, but may be repeated at any time, provided the grains of powder appear able to ſuſtain the biting neceſſary to produce the colour propoſed.

Aqua-tinta is a method of engraving (if it may deſerve that title) ſo very rapid, that it will on a large plate produce, in one week, the effect of two months labour at ſome other kinds of engraving: it is in general, however, but ſhallow on the copper, yet, when well managed, is ſufficiently laſting. Its merit conſiſts much in a very even colour, free from blemiſhes, and ſmooth: It applies well to architecture, landſcape, and back-grounds.

Mr. Laurie's Explanation of his Method of taking COLOURED PRINTS *from Mezzotinto Plates.* (Nov. 1776.)

"A Copper Plate, with an etched or engraved Outline, dotted next the lights, and filled in with Mezzotinto ground, is printed in Colours, after nature, or from a picture, by the following proceſs.

"The Plate being warmed in the uſual manner, the Colours are applied by means of Stump Camel-hair Pencils, to the different parts, as the ſubject ſuggeſts; it is then wiped with a coarſe gauze Canvaſs, any other being improper; after this it is wiped clean with the hand, as in common practice; and being again warmed, is paſſed through the preſs.

"The Colours are mixed with Burnt Linſeed Oil, and thoſe generally uſed by Painters are proper."

For the above communication Mr. Laurie received thirty guineas from the Society for Encouragement of Arts, &c. (from whoſe Tranſactions it is extracted) but whether for the *originality* of the method let the following quotation determine:——"Mr. Cochin remarks, at the end of his account of Mr. Le Blond's manner, there would be more probability of ſucceſs in uſing a greater variety of colours: and that different kinds might be printed by one plate; if laid on in their proper places, by printing balls, uſed for that colour only. His hint might however be very greatly improved, by the further aſſiſtance of pencils, for laying on the colours in the proper parts."—Handmaid to the Arts, vol. ii. p. 182.

The little finger generally ſupplies the place of pencils. This art ſucceeds beſt in chalk engravings.

OF MODELLING.

This is one branch of the art of the ſculptor, and, in many caſes, a very important one; being to all works of conſiderable ſize an indiſpenſable requiſite previous to cutting the marble; and being alſo the uſual mode in which young ſculptors ſtudy the principles of their profeſſion, academy figures, &c.

The tools for this purpoſe are uſually ſlender ſticks of wood, made by the artiſt himſelf, and therefore of a ſhape at his pleaſure; but, whatever other implements may occaſionally be employed, the thumb and fingers generally perform the major part. The clay to be uſed ſhould be fine, ſoft, free from ſtones, dirt, &c. and be carefully examined before it is uſed. In London, this kind of clay is procured from Vauxhall.

To model a Bas Relief: On a ſtrong board, of ſufficient ſize, ſketch the dimenſions of the ſubject intended, then place the clay, which is moiſt and adheſive, laying a greater quantity on the parts which are to be raiſed, to give them thickneſs, and following the courſe of the drawing proper to the ſubject.

To model a figure, it is ſometimes requiſite to inſert little ſticks into the limbs, and other parts which will not ſupport themſelves without props; but this requires care. It is a liberty very allowable in modelling, to ſupport the figure with beds of clay in convenient places, where they do not injure the compoſition, ſince theſe kind of models are to be conſidered as little more than ſketches, or preparatory ſtudies.

When

When the model is quitted, if not finiſhed it muſt be kept cool and moiſt, by being covered with a wet cloth.

If a model is intended to be preſerved, it muſt be ſet by to dry very thoroughly; then taken to a pottery, where it muſt be gradually hardened and baked. There are many riſques attending this proceſs; if the clay be not dry within, however it may appear without, ſudden heat will ſpoil it; or, if there remain any ſtone concealed in it, when the heat of the fire reaches that ſtone, it will explode and crack the piece.

If the colour of the clay uſed is not approved of, it may be painted in Diſtemper, after being burnt; oil-colours having a gloſſineſs, are ſeldom employed.

To prepare for a large piece of ſculpture:——The model is finiſhed as above, and then moulded in ſeparate parts, in which, when re-united, is caſt a plaſter-figure; which figure is *repaired*, (*i. e.* cut, ſcraped, &c.) with great accuracy. This figure is now the ſtandard, from which a copy in marble is to be taken, the original part of the buſineſs being over.

TO MODEL IN WAX: The proceſs is much the ſame as with clay. To temper the wax, they add to a pound of wax half a pound of colophony; ſome add turpentine, melting the whole with olive oil; ſome inſert a little vermilion, or other colour, to give it a tint. Wax will readily take every colour added to it; and is accordingly ſometimes uſed to imitate life; in which procedure cleanneſs of tint is to be carefully attended to.

OF SCULPTURE.

Mr. Bacon having communicated to the public, in the Cyclopedia, ſome remarks on that profeſſion in which he excels, to offer it to our readers, requires, we preſume, no apology. They are as follows:

"It is probable that *ſculpture* is more ancient than painting; and if we examine the ſtyle of ancient painting, there is reaſon to conclude, that *ſculpture* ſtood firſt in the public eſteem: as the ancient painters have evidently imitated the ſtatuaries, even to their diſadvantage; ſince their works have not that freedom of ſtyle, more eſpecially with reſpect to their compoſition and drapery, which the pencil might eaſily acquire to a greater degree than that of the chiſſel; but as this is univerſally the caſe, it cannot be attributed to any thing elſe beſides the higher eſtimation of the works on which they formed themſelves. Which is the moſt difficult art has been a queſtion often agitated. Painting has the greateſt number of requiſites, but at the ſame time her expedients are the moſt numerous; and, therefore, we may venture to affirm, that, whenever *ſculpture* pleaſes equally with a painting, the ſculptor is certainly the greateſt artiſt. *Sculpture* has indeed had the honour of giving law to all the ſchools of deſign, both ancient and modern, with reſpect to purity of form. The reaſon perhaps, is, that being diveſted of thoſe meretricious ornaments by which painting is enabled to ſeduce its admirers, it is happily forced to ſeek for its effect in the higher excellencies of the art: hence elevation in the idea, as well as purity and grandeur in the forms, are found in greater perfection in *ſculpture* than in painting. Beſides, whatever may be the original principles which direct our feelings in the approbation of intrinſic beauty, they are, without doubt, very much under the influence of aſſociation. Cuſtom and habit will neceſſarily give a falſe bias to our judgment; it is therefore natural, and in ſome meaſure reaſonable, that thoſe arts which are temporaneous, ſhould adapt themſelves to the changes of faſhion, &c. But *ſculpture*, by its durability, and conſequent application to works of perpetuity, is obliged to acquire and maintain the eſſential principles of beauty and grandeur, that its effect on the mind may be preſerved through the various changes of mental taſte. It is conceived, that it will ſcarcely admit of a queſtion, whether the ancients or moderns have moſt excelled in this art; the palm having been univerſally adjudged to the former. To determine in what proportion they are ſuperior is too difficult an attempt. Wherever there is a real ſuperiority in any art or ſcience, it will in time be diſcovered; but the world, ever fond of exceſs, never ſtops at the point of true judgment, but dreſſes out its favourite object with the ornaments of fancy, ſo that even every blemiſh becomes a beauty. This it has done by ancient ſculpture to ſuch a degree as not to form its judgment of *that* by any rules, but to form an opinion of *rules* by the example. As long as this is the caſe, modern art can never have a fair compariſon with the ancient. This partiality to the ancients is ſo ſtrong as to prevent almoſt all diſcrimination; and is the ſole reaſon, why many antiques, that now ſtand as patterns of beauty in the judgment of moſt connoiſſeurs, are not diſcovered to be copies. This is not more important than it is eaſy to be perceived by a judicious eye; for wherever there is a grandeur or elegance to an eminent degree in the idea and general compoſition of a ſtatue, and when the execution of the parts (called by artiſts the treating of the parts) betrays a want of taſte and feeling, there is the greateſt reaſon to conclude, that the ſtatue is a copy, though we were ever ſo certain of its antiquity. And ſurely, if evidence of a picture's being a copy proportionably diminiſhes its value, the ſame rule of judgment may be no leſs properly applied to a ſtatue. Modern and ancient art can never, therefore, be fairly compared, till both are made to ſubmit to the determination of reaſon and nature. It may be obſerved, that the ancients have chiefly confined themſelves to the ſublime and beautiful; and whenever a pathetic ſubject has come before them, they have ſacrificed expreſſion to beauty. The famous groupe of Niobe is one inſtance of this kind; and, therefore, however great our partiality to the ancients may be, none can heſitate to affirm, that, whenever the moderns ſhall unite great expreſſion with great beauty, they will wreſt the palm out of their hands."

In Sculpture the firſt thing done is, out of a great block of marble to ſaw another of the ſize required; which is performed with a ſmooth ſteel ſaw, without teeth; caſting water and ſand thereon, from time to time; then, by taking off what is ſuperfluous with a ſteel point and a heavy hammer of ſoft iron, they bring it near the meaſure required; they reduce it ſtill nearer with a finer point; they then uſe a flat cutting inſtrument, having notches in its edge, or teeth; and then a chiſſel to take off the ſcratches the other has left; till, at length, taking raſps of different degrees of fineneſs, they gradually bring the work into a condition for poliſhing.

To poliſh, or make the parts ſmooth and ſleek, they uſe pumice-ſtone and ſmalt; then tripoli; and when a ſtill greater luſtre is required, they uſe burnt ſtraw.

To proceed the more regularly, on the head of the model, ſome place an immoveable circle, divided into degrees with a moveable ruler, or index, faſtened in the centre of the circle, and divided likewiſe into equal parts. From the end of the ruler hangs a thread with a plummet, which ſerves to take all the points to be transferred thence to the block of marble, from whoſe top hangs another plummet like that of the model. But other excellent ſculptors diſapprove of this method; urging, that the ſmalleſt motion of the model changes their meaſures; for which reaſon they rather chooſe to take all their meaſures with the compaſſes, though reckoned more tedious.

In figures at large, the firſt part of the buſineſs being labour, and not ſkill, is committed to under-workmen: and indeed the whole of this part of the profeſſion being to copy the model, the maſter ſeldom troubles himſelf to work at it, at leaſt, till the cloſe of the proceſs.

In imitating bas-reliefs, if it be a ſubject which admits of being laid flat, they endeavour to bring the copy to caſt the ſame ſhadows as the original.

Sculpture has been in England rather a monumental art, than, as it is in many other countries, a decorative profeſſion. Of late we have had many elegant chimneypieces of ſculpture, but very few large figures, except for tombs.——Our beſt ſpecimens are,

The ſtatues of Phrenzy and Melancholy on the piers before Bethlehem hoſpital, which deſerve to be ranked among the firſt performances in this art; they were executed, in the reign of Charles II by **Cibber**, father of the poet-laureat. There is alſo a moſt elegant ſtatue of king Edward VI. in bronze, which ſtands in one of the courts of St. Thomas's hoſpital, in Southwark, by **Scheemaker**; and one of Sir Iſaac Newton, at Cambridge, by **Roubilliac**. Weſtminſter-Abbey is the moſt famous repoſitory of ſculpture in England; but the figures loſe much of their effect by being crowded together, without order.

If ever St. Paul's Cathedral ſhould be embelliſhed with ſculpture, it will afford moſt noble opportunities and ſituations for capital groupes, &c. eſpecially in the circumference beneath the dome.

We ſhould here cloſe this part of our work, were it not that the following ſubjects may be agreeable to ſome of our numerous readers. The laſt article is conceived to be of much importance; it is a ſubject which has occupied the attention of many artiſts and connoiſſeurs, without deciſive ſucceſs: the method propoſed in the extract which we lay before our friends, ſeems to bid fair for reviving this hitherto loſt deſideratum.

OF CUTTING IN WOOD.

This buſineſs is properly neither ſculpture nor engraving, but being applied to many of the purpoſes of the latter, claims affinity to it. The ſmootheſt grained woods are the beſt; ſuch as pear-tree, or beech, but above all box. The ſurface being prepared, a thin coat of white lead, tempered with water, is paſſed over it, the outlines of the deſign are traced with a black lead pencil, or ink, and the deſign is laid on the block; then wetted, and carefully rubbed on the back, till the lines traced are transferred to the white lead, which ſhews them plainly; the blank parts are then cut away with ſharp knives, ſmall chiſſels, or gravers, as required. This kind of work differs from engraving on copper; in that, the parts of the copper which are cut out hold the ink, and form the impreſſion; in this, the parts which remain, being prominent, perform the ſame buſineſs. They are printed as letter-preſs.

This kind of work has been made to produce an effect reſembling waſhed drawings, by uſing ſeveral blocks correſpondent to the ſeveral colours of the deſign: the ink, being accurately mixed to the colour wanted, was applied all over the ſurface of the block, and the darker colours printed after the lighter. Aqua-tinta has ſuperſeded the uſe of this method; but one ſimilar to it is practiſed at Paris, only uſing copper plates inſtead of wooden blocks, and printing the ſeparate parts of the deſign in their proper colours, by which they are very prettily tinted.

OF PAINTING IN WAX.

Extract from Maty's Review, for April 1785.

“ M. Febbroni, who was in England ſome winters ago, has diſcovered a new method of encauſtic painting, of which he writes me the following account:

“ M. Lewis of Guttenbrunn, the friend of Mengs, and who may be called his ſucceſſor, has lately executed a picture according to my manner. It is a Thalia done upon wood, prepared with wax; and is remarkable for the vivacity and ſplendour of the colouring. I believe I have already mentioned to you, in what this new method conſiſts. You melt, or rather diſſolve ſome good white wax in naphtha petrolei without colour, till ſuch time as the mixture has acquired, by cooling, the appearance and conſiſtence of an oil beginning to freeze by the cold. You mix your colours with this, and then keep them in ſmall tin boxes. You dilute them more or leſs with the ſame naphtha, according as they dry, or as you wiſh to uſe them. This painting allows time enough to give all the finiſh you deſire, and if you wiſh to work in a hurry, you may dry it as faſt as you pleaſe, by expoſing it to heat. When the picture is finiſhed, it is of that fine tone, which is preferable to every varniſh, or if you chooſe a varniſh, you need only warm the picture, and all the naphtha will evaporate. When this is done, you muſt wait till the picture cools, when you muſt poliſh it, by running it over neatly with a cloth, as the ancients uſed to do. If you wiſh to have it ſtill brighter, you muſt melt white wax on the fire, without ſuffering it to boil; mix a little naphtha with this, and draw a layer of it over the picture already heated, by means of a brazier, which you hold under, if the picture is ſmall, or before it, if it is large. The colours at firſt appear ſpoiled, but you reſtore them to their firſt beauty, if, when the layer of wax is cooled, you poliſh it by rubbing with a cloth. It is then that the colours take the high tone of oil. If you fear the effects of fire for your picture, you are to make a ſoap of wax, which is to be done by boiling white wax in water, in which you have diſſolved a twentieth part of the weight of the wax of marine alkali, or ſel de ſoude very pure. Rub your picture with this ſoap, and when it is dry, poliſh it as above. If you do not chooſe either of theſe methods, give your painting its uſual varniſh of ſandarac and ſpirit of turpentine. This method has been found preferable to all thoſe that have been tried, and ſuperior to oil for the beauty of the colours. There are many fine colours which cannot be uſed in oil, which may be made uſe of with great ſucceſs in this method.

" As the naphtha entirely evaporates, one may be aſſured that this is the true method of painting in wax. There is likewiſe much to hope for the duration of pictures painted in this manner, as wax is much leſs liable to alteration than oil, and does not ſo eaſily part with its phlogiſton."

This extract ſuperſedes the inſertion of the article Encaustic, as it ſeems to be a more probable plan of attaining the ancient ſecret, than that of Count Caylus, or Mr. Muntz; whoſe rule was, to ſaturate a cloth, &c. with wax, then to paint on it with water-colours, or crayons, and fix the colours by gradually advancing the picture to the fire, till the wax being melted had abſorbed them; then equally gradually withdrawing the piece. The thought was ingenious, but ſhould ſeem to be more troubleſome than that of Mr. Lewis as above.

After all, it may juſtly be doubted, whether ſome bitumen, of a ſtill more exalted and ſpirituous nature, was not the vehicle which compounded thoſe colours whoſe brilliancy has remained from the remoteſt ages. That the ancients were well acquainted with bitumenical productions we are well aſſured, and poſſibly the Eaſt may poſſeſs ſome ſpring or ſprings of ſuperior or more preſervative qualities. Might not the ingredients they uſed in embalming afford a hint?

Naphtha petrolei is a bituminous kind of oil, iſſuing out of certain rocks in the territory of Modena. There are three ſorts, more or leſs pure and colourleſs. It is uſed medicinally, and conſidered as good for ſprains, bruiſes, &c. (This at leaſt is the ſort ſometimes imported into England). It is very ſpirituous and volatile.

Among the foreign articles is this remark. Acid of ſugar poured on a diſſolution of martial vitriol produces a yellow precipitate, ſuperior to Dutch pink in colour, and fit for painting.

End of the COMPENDIUM of COLOURS.

BRITISH MUSEUM